OFFICIAL GUIDEBOOK

The Crown Jewels

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Kings and queens of England have stored crowns, robes and other items of their ceremonial regalia at the Tower of London for over 600 years and since the 17th century, at least, this collection has been commonly known as the 'Crown Jewels'. At the heart of the collection is the coronation regalia itself, a group of precious and highly symbolic objects used since 1661 to crown sovereigns of England. The Tower of London is also home to a dazzling assortment of magnificent pieces of royal church and banqueting plate, some of which pre-date the great destruction of the English regalia in the mid-17th century. Among the jewels adorning objects in the collection are to be found some of the world's most exceptional and historic precious stones – including Cullinan I and Cullinan II, the largest top-quality cut diamonds in the world, and the extraordinary Koh-i-Noor diamond.

However, perhaps the most remarkable and unusual thing about this collection is that it is not a museum display. Unlike most of its European counterparts, the regalia of England is not a beautiful but long defunct assortment of objects, instead it is a working collection that remains in active use today, 1,200 years after the coronation of the first English kings.

Her Majesty Queen Elizabeth II wearing the Imperial State Crown and holding the Sovereign's Sceptre with Cross and the Sovereign's Orb. Photographed by Cecil Beaton on the day of her coronation, 2 June 1953.

ABOVE
Charles II's coronation regalia, attributed to Pieter Gerritsz van Roestraeten (1629-1700). The objects of regalia provided for the coronation of Charles II in 1661 were deliberately based on those sold or melted down in 1649.

OPPOSITE TOP
Henry VIII processing to Parliament in 1512. By surrounding themselves with the symbols of royalty, English monarchs differentiated themselves from their subjects when they appeared in public.

Ceremony and Monarchy

The objects that are preserved in the Tower of London as the 'Crown Jewels' are the precious pieces of regalia and plate that have been used for many centuries in royal ceremonies. Since the earliest times, kings and queens have taken part in public ceremonial events, which have served to emphasise their majesty and to make them more visible to their subjects. These occasions were important to the maintenance of loyalty and gave opportunities for the reward of good service – as one contemporary remarked of Elizabeth I's coronation in 1559, 'in pompous ceremonies a secret of government doth much consist'. The most elaborate and important of these is the coronation, which has been performed in England since the 8th century and was most recently enacted for Elizabeth II in 1953. Since the Middle Ages, however, there has always been a range of other ceremonial events during the year in which the sovereign has played a part. Many of these are no longer performed, such as Touching for the King's Evil, in which the sovereign cured sufferers of the skin disease scrofula, but others have survived, albeit in a modified form, such as the State Opening of Parliament, the Maundy ceremony and the annual procession and service of the Garter.

Most of these ceremonies, though they have evolved over time, were first devised many centuries ago, and so the objects associated with them have long seemed of an

ABOVE LEFT
The crown of Margaret of York, *c*1461. This medieval crown survived the Civil War because it had been taken by Margaret (sister of Edward IV and wife of Charles the Bold, Duke of Burgundy) to Aachen in 1468 where it remains today.

ABOVE RIGHT
Elizabethan Maundy, attributed to Levina Teerlinc, *c*1565. Many of the traditional ceremonies performed by English sovereigns were based around important dates in the religious calendar.

antiquated form. Some types of regalia, when they were first worn or used by a sovereign in the Middle Ages – like the swords and spurs – were practical and functional objects. Later, though, they became merely ceremonial. Many of the objects were representative of the most important aspects of medieval kingship: military strength (such as the swords and the spurs) and Christian faith (such as the priest-like royal robes).

The objects necessary for royal ceremonies: crowns and robes, grand gold and silver feasting dishes, were gradually accumulated over the centuries. They were mostly managed by a department of the royal household called the 'Jewel House' and were kept in strong rooms in the various royal palaces. After the royalists' defeat in the Civil War and the execution of Charles I in 1649, the House of Commons decided to melt down all the royal ceremonial regalia, as 'Toys and Trifles' no longer necessary in the new republic. When the monarchy was restored a decade later, it was therefore necessary for the regalia to be completely re-made, as only very few objects had survived destruction. The old lists of what had been lost were carefully followed and new versions of each item were ordered.

Since then, new objects have been added to the collection, such as the regalia made for queens consort – from Mary of Modena to Queen Elizabeth The Queen Mother – and new pieces of church and banqueting plate, but at the core of the collection remains the set of ornaments made for Charles II in 1660-1.

The Coronation of George V in Westminster Abbey, 22nd June 1911 (detail) by John Henry Frederick Bacon, 1911.

The Coronation

First performed some 1,200 years ago, the coronation is the most magnificent and long-lived of English royal ceremonies. Today, England is the only European country in which the monarch is still crowned according to an ancient coronation rite.

The ceremony of coronation was to emerge in Europe from a combination of Christian, Barbarian and Byzantine traditions. Although Roman emperors had worn diadems to signify their leadership, they received no formal coronation. Some Germanic tribes selected their leaders by raising them on a shield, while in the 8th-century English poem, the dying warrior Beowulf recognised his successor by giving him his golden neck collar, helmet and arm ring. The combination of these ancient ceremonies of election with Christian rites of anointing gave rise to what is now known as coronation. The first Anglo-Saxon to receive a Christian consecration was Ecgfrith of Mercia, who was anointed as successor to his father Offa in 787. The mid-10th-century order of service for the coronation of an English king provided for a golden helmet to be placed on his head, which, by the end of the century, had been replaced with a crown.

The regalia used for these early coronations was not originally hereditary. However, Westminster Abbey possessed a collection that it claimed King Edward the Confessor (1042-66) had left there to be used for the coronation of all future kings of England. Once the Confessor was declared a saint in 1161, these objects were regarded as holy relics and were used at all English coronations from the 13th century until the destruction of the regalia in 1649.

The English coronation has remained remarkably constant in the centuries over which it has evolved. It is still made up of two principal elements: the exchange of pledges between the king and the congregation and the solemn anointing and investiture of the sovereign by the Archbishop of Canterbury. Since the coronation of King Edgar in 973, the ceremony has begun with the king giving a formal promise to his people. At the coronation of the invader, William the Conqueror, in 1066, the congregation was asked 'whether they would consent to him being crowned as their lord', to which 'They all shouted their joyful assent' – though, unfortunately, their cries of allegiance were misinterpreted by the guards outside as cries of rebellion.

ABOVE
Henry V from a 15th-century book of arms. Since the 15th century, English crowns have usually been 'imperial' in form, with arches crossing over the head.

BELOW
The coronation procession of Charles II, 1661, by Dirck Stoop. Charles II was the last English sovereign to make the traditional procession from the Tower of London to Westminster the day before the coronation.

Today, the coronation still begins with the 'recognition', in which the congregation signify their acceptance of the monarch with their shouts of 'God Save the King/Queen', and the sovereign's swearing of the coronation oath, which is, in essence, an undertaking to govern fairly and to uphold the laws of God. Once these first two parts of the ceremony have been completed, the actual anointing and coronation – the spiritual parts of the ceremony – can proceed. The communion service begins; at the point of the creed it pauses and the sovereign, seated in King Edward's Chair, is anointed by the archbishop. This is followed by the investiture: having put on the coronation robes, the sovereign receives in turn each item of the regalia, some of which are retained and others returned to the altar. The sceptre with cross and the sceptre with dove are the last to be delivered, the archbishop then places St Edward's Crown on the monarch's head – at which point the congregation again shout 'God Save the King/Queen', and put on their own coronets and caps. The principal members of the congregation then pay homage, kneeling before the enthroned sovereign and professing their loyalty. After taking communion, the monarch exchanges the coronation robes for purple robes of state, and the coronation crown for the Imperial State Crown, and processes out of the abbey.

As the coronation ceremony became gradually more elaborate, so there developed grand ceremonial events that took place before and after the service in the abbey and were witnessed by many more people. From the 14th to the late 17th century, the sovereign rode in a magnificent procession from the Tower of London to Westminster the day before he or she was crowned. These dazzling cavalcades were highly theatrical: for Richard II in 1377, a great tower made of coloured linen was erected on Cheapside, from which damsels threw pieces of gold in the King's path and a golden angel stretched out a crown towards him. Until 1821, the festivities continued after the service with a sumptuous banquet held in Westminster Hall.

ABOVE
In this engraving of James II's coronation procession of 1685, the Sergeants at Arms can be seen carrying their great ceremonial maces resting on one shoulder.

BELOW
Each of the maces is around 1.5 metres long and weighs about 10 kilograms.

The Processional Objects

Until the age of film and television, only a small number of people could watch the coronation service in Westminster Abbey, and so the processions which preceded and followed it were important ceremonial spectacles in their own right, allowing thousands to witness something of the splendour and pomp of the occasion.

The Maces

Like the swords, the maces evolved from functional weapons of medieval warfare into symbols of royal authority. Resembling an axe with several blades, the battle mace was designed as an alternative to the sword for crushing armour; as the nature of warfare changed it became obsolete. However, the mace continued to be the ceremonial insignia of the Sergeants at Arms, the monarch's bodyguard.

At the Restoration, new maces were made for the 16 Sergeants at Arms, who carried them in Charles II's coronation procession. Although they accompanied the sovereign on ceremonial occasions, the Sergeants at Arms were still an active bodyguard: when Charles II was processing to chapel in 1660, one of his Sergeants at Arms, George Charnock, 'casting his eye about for the security of his Majesties person, discovered the glittering of the sword, and thereupon presently with his Mace seized on the person, took from him the said naked sword'.

The ten maces in the Jewel House all date from the late 17th century and many bear the initials 'CR', 'IR' or 'WMR' for Charles II, James II and William and Mary. Her Majesty The Queen is still attended on some state occasions by two Sergeants at Arms bearing maces from this collection. Three other late 17th-century maces are kept in the Palace of Westminster. These were made for the Sergeants at Arms who attended on the House of Commons and the House of Lords. The Commons mace has become a symbol of the House's authority and can be seen on the table there during debates.

The red silk damask trumpet banners were made in 1838 to replace the old banners, which were 'very much worn'.

The Trumpets

Music has always played an important part in royal ceremonies, in fact it has been one of their defining characteristics; as Lord Halifax said on turning down the royal office of Lord Lieutenant of Ireland in 1673: 'He did not love, he said, a new scene, nor to dine with sound of trumpet and thirty-six dishes of meat on his table'. Trumpeters participated in the great state processions and played at important moments in the ceremonies themselves. Like those of her forebears, the coronation of Queen Elizabeth II was punctuated by the sounding of trumpets at crucial moments in the ceremony: at the end of the 'recognition', at the moment the archbishop placed St Edward's Crown on The Queen's head, and after the receiving of homage. Before the Duke of Wellington disbanded the Corps of State Trumpeters in the mid-19th century, the 11 silver trumpets now displayed in the Jewel House were played on formal occasions. All these trumpets were made between 1780 and 1848 and some are engraved with the name of the trumpeter who played them. The trumpet banners were supplied for the coronation of Queen Victoria in 1838 by the embroiderer N Lewis at the cost of £11 11s each. They have since been altered to display the cyphers of Edward VII, George V and George VI.

The Swords of Temporal Justice, Spiritual Justice and Mercy. These three swords probably survived the Interregnum because they were not considered intrinsically valuable.

The Swords of Temporal and Spiritual Justice and of Mercy, *c*1626

The two swords of Justice (with pointed ends) and the Sword of Mercy, or 'Curtana' (with a blunt end), are carried unsheathed, pointing upwards, in the coronation procession, but play no formal part in the service itself. Three such swords were carried in the procession before the coronation of Richard the Lionheart in 1189 and may originally have represented the three dominions of his kingdom: England, Normandy and Anjou. Later, they were regarded as embodying the kingly virtues of justice and mercy. These swords, unlike the others in the collection, were constructed as practical weapons with steel blades. They were probably the three swords made for the coronation of Charles I in 1626 which Archbishop Laud was afterwards instructed to place with the regalia at Westminster. Apart from the Coronation Spoon, they were the only pieces of the coronation regalia to survive the Interregnum. Their fate at this time is not known but by 1685, at the latest, they were back in Crown ownership and have been carried at every coronation since. The embroidered velvet scabbards were made in 1821 as part of the repairs carried out after the swords were found to be 'much eaten with rust'.

ABOVE
St Edward's Staff. Some late 19th-century guidebooks claimed that St Edward's Staff contained a 'fragment of the true cross'.

ABOVE RIGHT
The coronation of Edward the Confessor. Although all the regalia that belonged to the Confessor was disposed of in 1649, at least two pieces of the new regalia of 1660-1 were called 'St Edward's'.

St Edward's Staff, 1661

When new regalia was commissioned at the Restoration, careful reference was made to the lists of what had been destroyed. As some of these lost objects had been in Westminster Abbey since the 11th century, there were pieces, such as the comb, of which the ceremonial function had long been forgotten – even before the Restoration. In the later Middle Ages the object called St Edward's Staff had been carried in the coronation procession not as an item of current regalia, but as a relic of the royal saint, to whom it had probably belonged. Like the rest of the regalia, the original St Edward's Staff did not survive the Interregnum and in 1661 Robert Vyner, the King's Goldsmith, duly supplied 'One St Edwards Staffe' of gold for the cost of £225 6s 2d. The staff was thought by many in the 18th century to be a medieval ornament, but as an employee of the Crown Jeweller remarked in 1820, the staff, '...though attributed to St. Edward cannot boast a greater antiquity than the time of Charles the Second'. Like its medieval precursor, the 17th-century 'St Edward's Staff' has continued to be carried in the coronation procession, but plays no part in the ceremony itself.

The Ampulla, 1661. Like its medieval precursor, the Ampulla is made of gold and is in the form of an eagle.

The Anointing Objects

After the acclamation and the oath, described above, but before being invested with the regalia, the monarch is anointed. The Archbishop of Canterbury pours holy oil from the Ampulla into the Coronation Spoon and anoints the sovereign, who is seated in King Edward's Chair, on the hands, breast and head, while reciting the anointing of King Solomon in the Old Testament. Regarded by some in the Middle Ages as one of the holy sacraments, the anointing of the sovereign clearly emphasised his or her spiritually elevated, semi-priestly, status.

The Ampulla, 1661

The gold Ampulla, which holds the holy oil with which the sovereign is anointed at the coronation, was supplied by Robert Vyner in 1661 to replace that destroyed in 1649. The medieval ampulla was supposed to contain the oil given to St Thomas à Becket by the Virgin for the coronation of the kings of England. This

ABOVE
The Coronation Spoon is over 400 years older than any other item in the Jewel House.

ABOVE RIGHT
The ceremony of anointing at the coronation of George VI in 1937. The Archbishop of Canterbury anoints the sovereign with consecrated oil, which he pours from the Ampulla into the Coronation Spoon.

phial of oil was mounted in a golden eagle in the 14th century, but it was clearly much smaller than the current Ampulla as Richard II was able to wear it about his neck as a pendant. In the inventory of goods taken to the Tower of London to be sold in 1649, the ampulla appears as 'a Dove of gould sett with stones and pearle' weighing 8½ ounces. The new Ampulla of 1661 is also in the form of an eagle: the head screws on to the body and the oil is poured through a hole in the beak. It has been used at almost every coronation since 1661.

The Coronation Spoon, 12th century

The silver-gilt Coronation Spoon is the only piece of the medieval coronation regalia to survive the Interregnum. Already considered to be 'of ancient form' in the mid-14th century, the spoon was probably made in the second half of the 12th century and is the only piece of royal goldsmith's work to survive from that century. The bowl of the spoon is engraved with acanthus leaves, while the handle takes the form of a monster's head where it is attached to the bowl. Before the Civil War the spoon was kept among St Edward's regalia at Westminster Abbey. In 1649 it was sold for 16 shillings to Clement Kynnersley, one of Charles I's Wardrobe officials. At the Restoration, a new spoon was made in preparation for Charles II's coronation, but before the event took place Kynnersley returned the medieval original. The new spoon was discarded while the medieval spoon was set with four pearls and used at the coronation. Since the Restoration, it has sometimes been known as the 'Anointing Spoon' and the archbishop has poured holy oil into it from the Ampulla for the anointing. However, it may be that the spoon was originally used for mixing water and wine in a chalice.

The Coronation Robes. The Mantle is worn over the Supertunica, while the Stole hangs about the monarch's neck between the two.

The Ornaments

After the anointing, the sovereign is invested with the Coronation Robes and then with each of the 'ornaments' or symbols of royalty. All the ornaments, apart from the two sceptres and St Edward's Crown, are then placed on the altar. Some symbolise the priestly aspects of kingship and some the knightly. Each category of ornament is now considered in the order in which the sovereign receives them during the coronation ceremony.

The Coronation Robes

Since at least the 12th century, English sovereigns have donned vestments on the greatest state occasions similar in appearance to those worn by priests. Edward I, for example, was buried in a clerical processional robe called a dalmatic. At the coronation, kings were anointed in a ritual very like that performed at the ordination of clerics, and then they were invested with priest-like robes, all of which made a clear visual statement about their semi-priestly status and the divinely-sanctioned nature of their rule. Although English sovereigns have long since ceased to claim that they are answerable to God alone, the form of the vestments with which they are invested at the coronation has remained remarkably

ABOVE
Detail of the fabric of the Mantle. Over a base pattern of eagles, crowns and fleurs-de-lis are woven in silk the national emblems of the rose, thistle and shamrock.

RIGHT
The Stole was made for the coronation of Queen Elizabeth II in 1953.

BELOW
George V wearing the Mantle, Stole and Supertunica at his coronation in 1911.

unchanged. The robes on display in the Tower of London today are those worn by Queen Elizabeth II at her coronation in 1953.

The first of the robes assumed by the sovereign after the anointing is the **Supertunica**. Worn over a linen undergarment, the cloth-of-gold Supertunica takes the form of a full-length sleeved coat, fastened at the waist with a belt. The Supertunica on display in the Jewel House was made for the coronation of George V in 1911 by Wilkinson and Son of Hanover Square, but is almost identical in design to that worn by James II in 1685.

Over the Supertunica is placed the **Stole**. Made in 1953, the Stole is embroidered with an elaborate range of emblems, in a design developed from previous stoles. Among the emblems are the crosses of the national saints, Andrew, George and Patrick, and the symbolic plants of the kingdoms of the British Isles and of the Commonwealth countries of Canada, Australia, New Zealand, India and Sri Lanka.

The last item of the coronation vestments to be put on by the monarch is the **Imperial Mantle**. This large cloak is worn over the other robes and is fastened with a gold clasp in the form of an eagle. The Mantle (or 'Dalmatic') was made for the coronation of George IV in 1821 by the tailor John Meyer, and cost £384 10s 6d. It has been worn by George V, George VI and the present Queen. The cloth of woven gold from which it is made is decorated with embroidered silk roses, thistles and shamrocks.

TOP
The Armills of Queen Elizabeth II, 1953, have clasps in the form of tiny Tudor roses.

ABOVE LEFT
The Armills of Charles II were made in 1661 but may never have been worn.

ABOVE RIGHT
The Spurs, 1660-1. The presentation of the Spurs during the coronation mirrors one of the ceremonies performed at the creation of a knight.

The Armills of Charles II, 1661 and the Armills of Queen Elizabeth II, 1953

Although they had long been symbols of nobility and military prowess in both Christian and Germanic culture, it was not until the 12th century that arm rings were first presented to the monarch during the English coronation ritual. In 1661, the **Armills of Charles II** were supplied to replace the '2 coronation Bracelets' which had been melted down in 1649. Made of gold, they are enamelled with the symbols of the countries over which Charles II claimed sovereignty. There is, though, no evidence that he wore them at the coronation and, although they were repaired from time to time, there is little to indicate that any of his successors did so. However, in a significant antiquarian revival, the presentation of the armills, 'the bracelets of sincerity and wisdom', was re-incorporated into the coronation ceremony in 1953. For this occasion the new 22-carat-gold **Armills of Queen Elizabeth II** were ordered from the Crown Jewellers as a gift from the countries of the Commonwealth.

The Spurs, 1660-1

Gold spurs were first included among the English coronation ornaments in 1189, at the coronation of Richard the Lionheart. The donning of the Spurs (like the presentation of the Sword of Offering which came immediately afterwards) clearly echoed the ceremonies of entering the knighthood, in the way that other parts of the coronation ritual echoed the ceremonies of entry into the priesthood. The medieval spurs melted down in 1649 were of the simple pointed form common before the introduction of small wheels. The gold Spurs in the Jewel House today were supplied for the coronation of Charles II in 1661 at a cost of £63 7s 6d, and were clearly made in direct imitation of their medieval precursors. The buckles and straps were replaced in 1821, but the Spurs have otherwise remained unaltered. Originally the Spurs were actually fastened to the sovereign's feet, but since the Restoration they have been simply held to the ankles of kings, and only presented to queens regnant.

FROM LEFT TO RIGHT
Queen Victoria and Prince Albert at the Bal Costumé *of 12 May 1842* (detail) by Sir Edwin Landseer. The Jewelled Sword of Offering can be seen hanging from Prince Albert's belt.

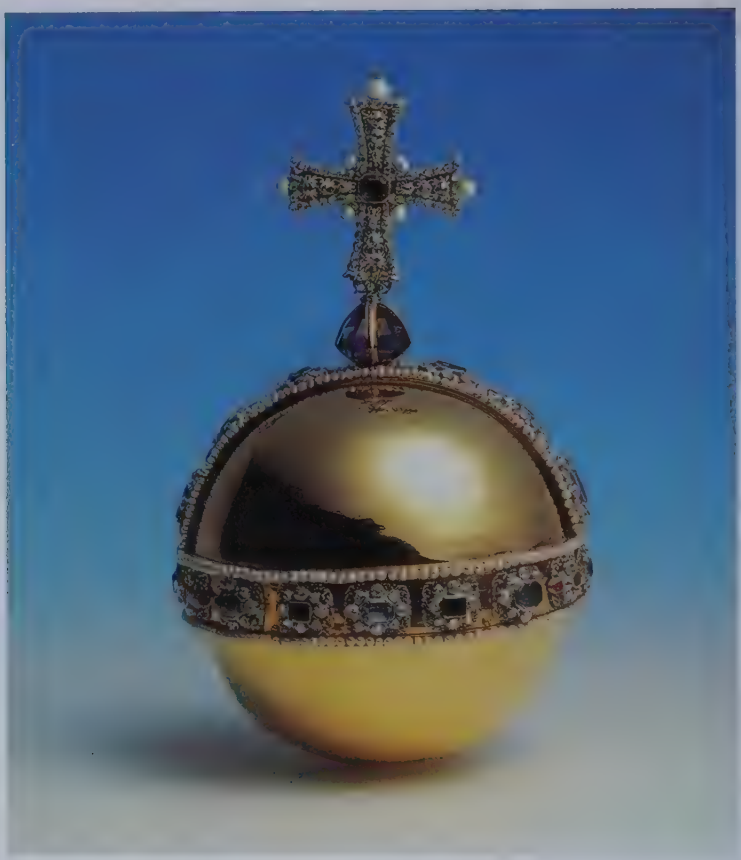
The Jewelled Sword of Offering, 1820. Diamonds and emeralds are set as oak leaves and acorns on the hilt of the sword.

The scabbard of the Jewelled Sword of Offering is set with sapphires, rubies, emeralds and over 1,200 diamonds.

The Jewelled Sword of Offering, 1820

Since the coronation of James II, at least, the Sword of State (see page 32), which is carried aloft in the coronation procession, has been exchanged in the course of the ceremony for the Sword of Offering, which is used for the investiture of the sovereign. The Archbishop of Canterbury blesses the Sword of Offering then delivers it to the sovereign with the injunction that it should be used for the protection of good and the punishment of evil. The sword is then offered on the altar by the sovereign and later redeemed by the lord who carries it, for the sum of 100 shillings. Traditionally, the sovereign has had the sword 'girded', or fastened, about his or her waist, but both Queen Victoria and the present Queen have simply been handed it.

The Jewelled Sword of Offering was provided by the Crown Jewellers, Rundell, Bridge and Rundell, for the coronation of George IV in 1821 at a cost of £5,988. Described as 'An elegant Brilliant Sword of State', this magnificent ceremonial weapon has an engraved steel blade and a gold-covered leather scabbard set with precious stones in the form of the national plants of England, Scotland and Ireland. Historically, the Sword of Offering was one of the ornaments supplied anew for each coronation. After the coronation of 1821, this sword was kept as a private possession by the monarch for almost a century – Prince Albert even wore it when he dressed as Edward III for a costumed ball in 1842. It was not until 1903 that the Jewelled Sword of Offering was placed permanently in the Jewel House. It has been used to invest the monarch at all subsequent coronations.



The Sovereign's Orb, 1661. The hollow gold orb is set with pearls, precious stones and a large amethyst.

The Orbs

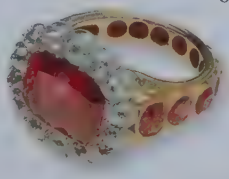
The orb is an ancient imperial emblem, which signified Roman rule over the entire world; it was given a Christian symbolism by the Emperor Theodosius the Great (375-95), who placed a cross over the spherical ball. Despite its antiquity as a regal symbol, an orb did not become part of the coronation regalia in England until relatively recently. An orb (as we would recognise it today) was probably first carried in a coronation procession in 1483, but not until 1547 was it one of the ornaments with which the sovereign was invested.

It seems that the orb only really acquired the great importance now attached to it at the Restoration. Since then, it has been placed by the archbishop in the sovereign's right hand with the exhortation to remember that as the orb is surmounted by the cross, so the world is subject to the power of Christ. While neither James I nor Charles I had received an orb in their coronation ceremonies, 'A Ball & Crosse of Gold' came second only to the two crowns on the list of regalia required for Charles II's coronation. The **Sovereign's Orb** has been used at the coronation of every monarch since 1661 and – despite the ignominy of being stuffed into the breeches of one of Colonel Blood's accomplices during his unsuccessful attempt to steal the Crown Jewels in 1671 – it has remained largely unchanged. The gold orb is set today with pearls, emeralds, sapphires, rubies, some 365 diamonds and one amethyst. Many of these, together with the enamel settings, are original to the orb, although for some subsequent coronations the stones and settings were temporarily removed and replaced with larger hired stones.

ABOVE LEFT
Charles II (detail) by John Michael Wright, *c*1661. The King holds in his left hand the Sovereign's Orb made for him in 1661 and used at the coronation of every one of his successors, including Queen Elizabeth II.

ABOVE RIGHT
Queen Mary II's Orb, 1689. This orb has only ever been used once, for the unprecedented occasion of the coronation of two sovereigns, William III and Mary II, in 1689.

BELOW
The Sovereign's Ring, 1831 (left), and the Queen Consort's Coronation Ring, 1831.



For the unique occasion of the coronation of two sovereigns, William III and Mary II, in 1689, it was necessary to supply a second set of ornaments for the Queen Regnant, among which was **Queen Mary II's Orb**. Made by Robert Vyner the Younger, this gold orb has only ever been used once, on this single occasion, when it was set with hired gemstones. Although the glass pearls were replaced with cultured pearls in 1939, Queen Mary II's Orb is otherwise still set with imitation stones, some of which are as much as 300 years old.

The Coronation Rings

The ring that the archbishop places on the sovereign's fourth finger, as a symbol of 'kingly dignity' has, since the 13th century, traditionally had a ruby as its principal stone. Until the 20th century the rings were provided anew at each coronation and regarded as the sovereign's personal possession. Elizabeth I (1558-1603) wore hers throughout her life, regarding it as symbolic of her marriage to her kingdom; Charles I's (1625-49) passed through the Stuart family and is now kept with the Honours of Scotland at Edinburgh Castle. The **Sovereign's Ring** in the Jewel House was made by Rundell, Bridge and Rundell for William IV's coronation in 1831. It is set with 14 diamonds and a large sapphire with five rubies over it in the form of St George's Cross. Also in 1831, the ruby and diamond **Queen Consort's Coronation Ring** was made for William IV's wife, Queen Adelaide. **Queen Victoria's Coronation Ring**, made in 1838, is essentially a smaller version of William IV's.

Misunderstanding the coronation order, Rundell's incorrectly made the ring to fit the Queen's little finger and the archbishop had to force it on the (correct) adjoining finger. Victoria noted in her diary 'I had the greatest difficulty to take it off again – which at last I did with great pain'. Queen Adelaide left her own and her husband's coronation rings to Queen Victoria, who in turn bequeathed them and her own ring to the Crown. All three rings were deposited in the Tower in 1919. The Sovereign's Ring has been used by every sovereign since 1902, and the Queen Consort's Coronation Ring by all queens consort since that date.

ABOVE
The Sovereign's Sceptre with Dove, 1661.

LEFT
The Sovereign's Sceptre with Cross, 1661. In 1910 the sceptre was set with Cullinan I, the largest top-quality cut diamond in the world.

The Sceptres

In a contemporary account of the coronation of William the Conqueror in 1066, the sceptre and rod are described: 'which alike portend the well-being of the realm. For by the sceptre uprisings in the kingdom are controlled and the rod gathers and confines those men that stray'. The sovereign's royal power of command has long been symbolised by a sceptre with a cross, and his duty of pastoral care by a rod topped with a dove. This symbolism has endured: at the coronation in 1953, the archbishop placed the Sovereign's Sceptre with Cross in The Queen's right hand as 'the ensign of kingly power', and the Sovereign's Sceptre with Dove in her left with the injunction to be merciful and to 'lead your people in the way wherein they should go'.

The **Sovereign's Sceptre with Cross** was made for Charles II in 1661 by Robert Vyner and has served at every coronation since. The enamelling at the bottom was originally half way up the sceptre but was moved in 1838, probably to allow Queen Victoria to grasp the weighty sceptre in the middle. The top of the sceptre has also undergone various alterations: originally the monde and cross were supported by fleurs-de-lis. In 1821, these were replaced by emblems of the United Kingdom, while in 1910 the sceptre was significantly altered again, this time to allow the addition of the magnificent 530-carat Cullinan I diamond (also known as the First Star of Africa) – the largest top-quality cut diamond in the world (see page 61).

RIGHT
The Queen Consort's Ivory Rod with Dove, 1685; Queen Mary II's Sceptre with Dove, 1689; the Queen Consort's Sceptre with Cross, 1685.

BELOW
The coronation of James II and Mary of Modena in 1685. For this event, two new sceptres were provided for Queen Mary who was the first Queen Consort since the Restoration.

Rods or sceptres topped with a dove – the Christian symbol of the Holy Ghost – were a peculiarly English form of regalia in the Middle Ages and an 'ivory rod on whose summit is a gold dove' is recorded among the Westminster regalia in the middle of the 14th century. The gold and enamel **Sovereign's Sceptre with Dove** was made for Charles II in 1661 and, though it has been used at every coronation since then, has remained almost completely unaltered.

From the 14th century, it was usual for the queen consort to receive a rod or sceptre at the coronation. Two consort's sceptres were supplied for the coronation of James II's wife, Mary of Modena, in 1685 – these had not been necessary in 1661 as Charles II was then unmarried. The gold **Queen Consort's Sceptre with Cross** is set entirely with rock crystals, though in the 17th and 18th centuries it was adorned with hired stones for coronations. The **Queen Consort's Ivory Rod with Dove** is made of elephant ivory and gold but is without gems. Instead, the national emblems adorn the monde at the top – and are strongly reminiscent of those on the Armills of Charles II. Mary of Modena's sceptre and rod have been used for the coronation of all subsequent queens consort.

For the coronation of the joint sovereigns William III and Mary II in 1689, a new sceptre with dove was provided for the Queen Regnant – though, for some reason, not a new sceptre with cross. As Mary was queen in her own right, the dove has spread wings, unlike the folded wings of the dove on the Queen Consort's Ivory Rod. **Queen Mary II's Sceptre with Dove** has not been used since her coronation and was for some years mislaid. In 1814 it was re-discovered in the Jewel House 'at the back part of a shelf...enveloped with dust'.

St Edward's Crown, 1661. Made of solid gold and set with semi-precious stones, St Edward's Crown is only ever used for the act of crowning the sovereign in the coronation ceremony.

St Edward's Crown, 1661

The ceremony of the monarch's investiture with the ornaments concludes with the putting on of St Edward's Crown – which is only ever used for the act of coronation itself. The Archbishop of Canterbury blesses the crown and places it on the head of the sovereign, who is seated in King Edward's Chair.

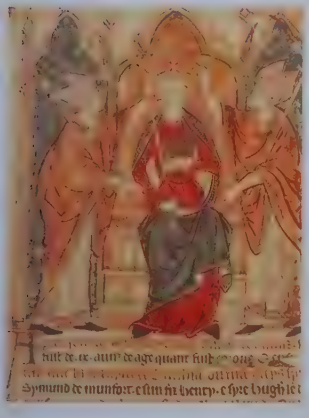
Over the last 900 years there have been two crowns commonly called 'St Edward's Crown': that which may well have belonged to Edward the Confessor and which was used until the mid-17th century, and that which replaced it when the regalia was re-created in 1661. Since the 12th century, Westminster Abbey had claimed that Edward the Confessor had left the ornaments and vestments he wore on high occasions in its care for perpetual use by his successors at their coronations. By the mid-13th century, St Edward's regalia was held in the highest regard: Edward I described himself to the Scots in 1291 as 'guardian of the rights of his kingdom and the crown of St Edward'. Though this crown continued to be used for the act of coronation itself until the reign of Charles I (1625-49), no certain image of it survives. St Edward's Crown was still at Westminster when the delegates of the Parliamentary commission appointed in 1643 to remove all the 'monuments of superstition and idolatory' made their visit. The scene was described by Charles I's chaplain, Peter Heyleyn: the chest which contained St Edward's regalia was forced open and one of the visiting party, George Withers, donned the contents: 'Who

ABOVE
Queen Elizabeth II enthroned, wearing St Edward's Crown, during her coronation in 1953. The putting on of the crown is the last part of the investiture.

BELOW
Henry III enthroned. From the coronation of Henry III in 1220 to the mid-17th century, English monarchs were crowned with ornaments said to have belonged to Edward the Confessor.

being thus crown'd...first marcht about the Room with a stately Garb, and afterwards with a thousand Apish and Ridiculous actions exposed those Sacred Ornaments to contempt and laughter'. In 1649 St Edward's Crown was brought to the Tower, inventoried as 'King Alfreds Crowne of gould wyer-worke sett with slight stones, and two little bells', and then delivered to the Mint to be melted down.

On the restoration of the monarchy in 1660, directions were given that a new coronation crown was required and that it was to be 'named St Edwards Crowne'. The new 'St Edward's' Crown supplied by Robert Vyner remains at the Tower of London today. It is made of solid gold, but was not originally permanently set with jewels. Remarkably, from 1661 until the early 20th century, the crown was only ever adorned with hired stones, which were rented for the weeks surrounding the coronation and then returned. From 1702 until the early 19th century, the crown was not actually used for the coronation, but was instead only carried in the coronation procession as a symbolic object. At Queen Victoria's coronation in 1838, it did not even leave the Tower of London.



All this was to change in the 20th century. Edward VII was determined to revive the use of the crown of his saintly namesake, and St Edward's Crown was refurbished and prepared for his coronation in 1902. In the event, however, the King was still recovering from appendicitis at the time of his coronation and had to abandon his scheme to wear the heavy St Edward's Crown. For the coronation of George V in 1911, Garrard, the Crown Jewellers, carried out £375 worth of work: 'Removing the antique enamelled mounts, all the paste "stones"' and resetting them with 444 semi-precious stones. St Edward's Crown was once again used for the crowning of the sovereign and it was used thus at both subsequent coronations, in 1937 and 1953.

The Crown of Queen Elizabeth The Queen Mother, 1937. In the centre of the front cross of this crown is the Koh-i-Noor diamond.

The Crown of Queen Elizabeth The Queen Mother, 1937

The design of the elegant platinum crown made for Queen Elizabeth, consort of George VI, in 1937, was heavily influenced by that made for her mother-in-law, Queen Mary, in 1911. In fact, Queen Mary's Crown was actually taken to Garrard's in 1937 with 'the purpose of preparing designs for a new Crown for the Queen'. Like Queen Mary's Crown, the Crown of Queen Elizabeth The Queen Mother was set with the Koh-i-Noor diamond (see page 59) in the middle of the front cross. This extraordinary diamond remains on the crown today, as does the 17-carat diamond given to Queen Victoria in 1856 by the Sultan of Turkey, which is set below the Koh-i-Noor at the front of the band. Both the arches of the crown, and the Koh-i-Noor and its mount, are detachable. As Queen Mary had done, Queen Elizabeth The Queen Mother wore the crown without its arches at the coronation of her daughter, Queen Elizabeth II, in 1953.

ABOVE
Queen Mary's Crown, 1911. The gold and silver frame of this crown is set entirely with diamonds.

BELOW
Queen Elizabeth and Queen Mary at the coronation of George VI in 1937. Queen Mary (right), the King's mother, wore her crown without its arches.

Queen Mary's Crown, 1911

Once Mary of Modena's Crown was no longer considered useable (see page 27), it became normal for each queen consort to have a new crown made for the coronation. Those made for Queen Adelaide (1831) and Queen Alexandra (1902) can be seen in the Martin Tower. The crown made for George V's wife, Queen Mary, in 1911 was commissioned from Garrard & Company and is set with some 2,200 diamonds. For the coronation in 1911, the Koh-i-Noor diamond and the Cullinan III and Cullinan IV diamonds adorned the crown; these stones were removed afterwards and in 1914 were replaced with crystal models. The crown was specially constructed so Queen Mary could wear it as a circlet, which she did on many occasions, including the coronation of her son, George VI, in 1937.

ABOVE
The Crown of George, Prince of Wales, 1901-2, was made for the future George V to wear at the coronation of his father, Edward VII.

RIGHT
Prince Edward (later Edward VIII) wearing the Crown of George, Prince of Wales at the coronation of his father in 1911.

The Crown of George, Prince of Wales, 1901-2

At the moment of the crowning of the sovereign, all the assembled members of the royal family and aristocracy put on their own coronets or caps. Strict rules governed the form of these head ornaments: in 1677 Charles II had specifically stipulated that 'the Son & Heir apparent of the Crown for the time being shall use & bear his coronett composed of crosses & flowers de Lizs with one Arch & in the midst a Ball & Cross'. The simple silver-gilt crown made for Edward VII's son, George (later King George V) conforms to these rules and was worn by him at his father's coronation in 1902. In turn, it was worn by Edward, Prince of Wales (later King Edward VIII) at George V's coronation in 1911. Following his abdication on 10 December 1936, Edward, as Duke of Windsor, took the crown with him to France; it returned to the Tower of London on his death in 1972. The innovative crown created for the investiture of Prince Charles as Prince of Wales at Caernarfon Castle in 1969 can be seen in the National Museum of Wales, where it has been on loan from The Queen since 1974.

FROM TOP TO BOTTOM
The Diadem and State Crown of Mary of Modena, 1685.

Sketch of Mary of Modena's State Crown by its maker, Richard de Beauvoir.

Queen Mary of Modena's State Crown and Diadem, 1685

If a king is married at the time of his coronation, it is usual for the queen consort to be crowned with him. The coronation of the queen takes place in a short ceremony after the king has been enthroned and has received the homage of the congregation.

As Charles II did not marry until 1662, there was no need to provide new regalia for a queen consort in 1660-1, and it was not until the coronation of his brother, James II, in 1685, that the need arose. For James's wife, Mary of Modena, three head ornaments were provided: a diadem, a state crown and a coronation crown; the first two remain at the Tower today. **Mary of Modena's Diadem** was made for the Queen to wear during the coronation procession and service before her anointing, and was set with hired stones for the occasion. It was subsequently worn during the coronation procession by both Mary II (1689) and Queen Anne (1702) and probably by Queen Caroline (1727) and Queen Charlotte (1761). However, since the coronation of Queen Adelaide in 1831, all queens consort have processed to the coronation bare-headed and there has been no use for Mary of Modena's Diadem. Today it is adorned with cultured pearls and rock crystals.

Also in 1685, the goldsmith Richard de Beauvoir made **Mary of Modena's State Crown**, the gold frame of which was then set with 561 hired diamonds and 129 pearls. The crown was used at the coronation of every queen during the 18th century, always adorned with hired stones. Mary of Modena's State Crown ceased to be a piece of current regalia in the early 19th century: in 1838 the crown and diadem were described as 'extremely small, and by reason of their age and disuse are in a State of utter decay'. In spite of this, even in the early 20th century, the crown and diadem were usually called for in the preparations for a coronation; they were, however, little appreciated, one member of the Lord Chamberlain's Office complained of the crown's 'very tawdry and theatrical appearance'. In 1938-9 the crown was smartened up by the replacement of the mock pearls with cultured pearls. The crown is still set with rock crystal, in imitation of diamonds, as had probably been the case since the late 17th century.

The Imperial State Crown, 1937. This crown is worn by the sovereign at the conclusion of the coronation service and on occasions of state throughout the reign.

The Imperial State Crown, 1937

After the sovereign has received the homage of the congregation, he or she takes communion and then withdraws, still wearing St Edward's Crown, into St Edward's Chapel. There, the sovereign assumes the purple robes of state and exchanges St Edward's Crown, which is placed on the altar, for the Imperial State Crown. Then, carrying the Sovereign's Sceptre with Cross and the Sovereign's Orb, the monarch processes the length of the abbey and out of the west door, as the congregation sing the National Anthem.

As the medieval St Edward's Crown was always kept at Westminster Abbey, another crown had long been required for the procession and banquet which took place after the coronation and for all the other great ceremonies of state staged during the reign. Traditionally, the state crown was set with more and larger gems than the coronation crown: the valuation given for the state crown destroyed in 1649 was about five times that given for St Edward's Crown. Similarly, when the two new crowns were commissioned in 1660, it was specified that there should be 'one named St Edwards Crowne, & the other an Imperiall Crowne set with pretious stones'.

Worn at the State Opening of Parliament and on other state occasions, the state crown is used much more frequently than St Edward's Crown, and was not, therefore, set

ABOVE
The state crown made for Charles II in 1660-1. Because it is used so frequently, it has been necessary to remake the state crown three times since the Restoration.

ABOVE
Queen Elizabeth II wearing the Imperial State Crown on the balcony of Buckingham Palace after her coronation on 2 June 1953. The Armills and the Sovereign's Ring can also be clearly seen.

BELOW
St Edward holding his ring. Detail from *The Wilton Diptych*, *c*1400. The sapphire in the top cross of the Imperial State Crown is supposed to have been the stone set in St Edward the Confessor's ring.

with hired stones in the manner of other pieces of the regalia, but with a permanent collection of gems.

Though the Imperial State Crown in the Jewel House was made in 1937, it contains many of the stones which adorned its precursors in the 17th, 18th and 19th centuries, to some of which romantic stories have long been attached. In the centre of the cross which surmounts the crown is the stone known since the 19th century as St Edward's Sapphire, due to its supposed origin as the jewel in the ring which Edward the Confessor gave away to a beggar, and which was later returned to him through the influence of St John the Evangelist. From beneath the arches of the crown hang the four drop-shaped pearls known as Queen Elizabeth's Earrings. These have become associated with the seven pearls which Catherine de Medici received from Pope Clement VII on her marriage to Henry II of France; she supposedly gave them to her daughter-in-law, Mary, Queen of Scots, who brought them to Scotland, where they were later sold to Elizabeth I. In fact, at least two of them were added to the crown in the early 19th century.

The great red spinel known as the Black Prince's Ruby was, according to legend, given to Edward, Prince of Wales (known as the Black Prince), by Don Pedro 'the Cruel' of Castile in 1367, in recognition of Edward's victory at the Battle of Najera, and later worn by Henry V at the Battle of Agincourt. It is, in reality, impossible to be sure about the history of the stone before the Restoration; however, it was certainly on the state crown by the time of James II's coronation in 1685. On the back of the crown is the magnificent Stuart Sapphire. This was reputedly among the stones taken into exile by James II in 1688 and passed to his grandson Henry, Cardinal York, brother of 'Bonnie Prince' Charles Edward Stuart. It came into the possession of George IV, when Prince Regent, in 1813, and was set into the Imperial State Crown in 1838. The Stuart Sapphire was moved to the back of the crown in 1909 to accommodate the great Cullinan II, which, weighing over 317 carats, is still the second largest top-quality cut diamond in the world (see page 61).

The Marriage of the Prince of Wales, 10 March 1863 (detail) by George Housman Thomas. Since the 19th century, royal weddings have become one of the most popular of all royal ceremonies.

Ceremonies of State

Though certainly the most magnificent, the coronation was only one of the many public royal ceremonies performed during a reign. In the Middle Ages and Early Modern period it was enormously important to a monarch to appear before his or her subjects in an impressive fashion, inspiring respect and loyalty. As Charles II's governor, the Duke of Newcastle, wrote in his candid advice to his young pupil: 'what is a king, more than a subject but for ceremony & order, when that fails him, he's ruined'. The same sentiment was expressed by Shakespeare's Henry V, musing on the eve of the Battle of Agincourt, 'what have kings that privates have not too, save ceremony'.

For centuries, sovereigns lived almost entirely in public. Virtually every aspect of their lives was turned into a public spectacle, from important events such as births, marriages and deaths, down to the simplest daily activities of rising, eating and worshipping. An enormous amount of equipment was required for the performance and the grandeur of royal ceremonial events, and this was supplied by various departments of the royal household. For example, the Lord Steward's department was responsible for the food for royal banquets, the Master of the Horse for the great horses and carriages used in processions, the Master of the Wardrobe for the tapestries and thrones that furnished the state rooms and the Master of the Robes for the magnificent clothes worn by the sovereign.

RIGHT
A banquet of the Order of the Garter in the reign of Charles II engraved by Wenceslaus Hollar. The gold and silver dining dishes used on such state occasions were provided by the Jewel House.

BELOW
The Prince of Wales was formally invested with his title by The Queen at a special ceremony held at Caernarfon Castle in 1969.

The Jewel House was the department which dealt with the precious-metal and jewelled objects needed for such occasions: thus the Master supplied the gold and silver plates and vessels for feasts and for use in the royal chapels, as well as the metal pieces of royal insignia, such as crowns and swords, which were worn or carried about the sovereign in public. These objects were some of the most dazzling and symbolic to be seen on royal ceremonial occasions and the money and care spent on their creation reflects the importance attached to the splendour of such events; as one commentator remarked in the late 17th century, 'A king that discourages ceremony, is like the carpenter that sawd off the pieces of timber upon which he stood'.

As the rulers of England attained or claimed sovereignty over other countries, the Jewel House supplied new objects to represent that extension of power. Thus among the regalia of state is the Sword of State made for Ireland (see page 33) and the Imperial Crown of India (see page 36). Although the department of the Jewel House was abolished in the late 18th century, many of the objects for which it was responsible have continued to be stored at the Tower of London to this day.

ABOVE
Thanksgiving Service for George V and Queen Mary, by Frank Owen Salisbury, 1935. The Sword of State (far right) is still borne before the monarch on important state occasions.

BELOW
King Harold enthroned from the Bayeux Tapestry. The bearing aloft of a sword before the sovereign is one of the oldest symbols of royalty.

Ornaments

The Sword of State, 1678

From an early date, the investiture sword received by the sovereign at the coronation (the Sword of Offering) was represented after the event by a sword that accompanied the ruler on all formal occasions – this was initially any sword carried before the sovereign rather than a specific weapon. Two swords of state were made for Charles II, the first in 1660 and then, in 1678, a second 'new Sword of Estate most extraordinary wrought Enchased and gilt'. It seems that two were provided so that one could be used solely for the visits to the Houses of Parliament which Charles II frequently made, while the other could be kept for all other ceremonial occasions – such as the creation of knights and the sovereign's procession to the Chapel Royal every Sunday. Until 1678, though, one sword served for all occasions, such as the ceremonial creation of the Knights of the Bath on the eve of Charles II's coronation, in which the King 'with the sword of state ready draw[n] conferred upon them theire respective knighthoods by layinge the sword, upon theire shoulder'.

Once a second sword had been provided, the 1660 sword was only used by the King when he attended Parliament; this sword disappeared at the end of the 18th century, at which time the number of visits made to Parliament by the sovereign reduced significantly. The other, made in 1678, remains in the Jewel House today. The hilt and decoration on the velvet-covered scabbard are all silver-gilt and are designed to be seen when the sword is held point upwards, as it was when it was carried before the monarch. The central emblematic mount on the scabbard shows the coat of arms of William III and so must have been added 10 or 20 years after the sword was made.

The Sword of State is still occasionally borne before The Queen at events other than the State Opening of Parliament, among them have been the investiture of Prince Charles at Caernarfon Castle in 1969 (see page 31) and the VE Day service at St Paul's Cathedral in 1995.

ABOVE LEFT
The Sword of State, 1678. When the sword was first delivered by the goldsmith, Sir Robert Vyner, it was described as 'a new Sword of Estate most Extraordinary wrought'.

ABOVE RIGHT
The Irish Sword of State, *c*1660. Used by the Lord Lieutenant of Ireland, this sword represented the authority of the absent monarch.

The Irish Sword of State, *c*1660

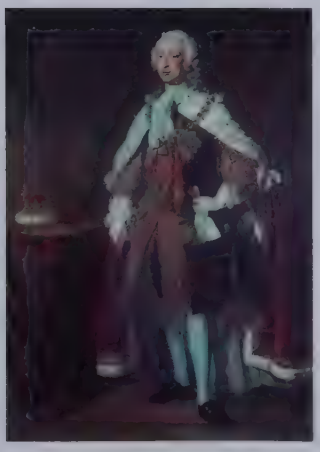
The Sword of State could itself be symbolised by another sword on occasions or in places where the monarch was theoretically, but not physically, present; these swords were effectively incarnations of the Sword of State and so symbolic of royal authority. The Irish Sword of State is one example of this; it was used by the Lord Lieutenant of Ireland as the sovereign's representative and was borne before him on state occasions. The sword was ordered, along with other royal equipment for the Lord Lieutenant, in August 1660. The fine silver-gilt hilt, which has as handles a lion and a unicorn (the unicorn's horn is missing), was the work of the London medallist George Bowers. The scabbard, which is formed of wood covered with velvet and silver-gilt mounts, is later – the large plaques on the front and back bear the royal arms of 1714-1801. The Irish Sword of State remained in Dublin until the establishment of the Irish Free State in 1922 and was placed in the Jewel House in 1959.

RIGHT
The Crown of Frederick, Prince of Wales, 1728. To distinguish it from the sovereign's crown, the crown of the Prince of Wales traditionally had only one arch.

BELOW
Frederick, Prince of Wales, by Jean-Baptiste Vanloo, 1742. The crown made for Frederick in 1728 can be seen on the table in this portrait.

The Crown of Frederick, Prince of Wales, 1728

While the sovereigns of England had long worn a crown with two arches (or four half-arches), Charles II stipulated formally that the crown worn by a Prince of Wales should have only one arch. This was not to be put into practice until the early 18th century, as neither Charles II, James II, William and Mary nor Queen Anne had a legitimate son who lived to be created Prince of Wales. The crown worn by George II when Prince of Wales does not survive, but that made for his son, Prince Frederick, does. Frederick did not attend his father's coronation and his crown was made in 1728 for him to wear on occasions of state. The solid-gold crown was provided, perhaps by the royal goldsmith Samuel Shales, for the cost of £140 5s. Though the crown appears in paintings of Prince Frederick, it is not known how often he actually wore it. After his death the crown was used both by his son, later George III, and his grandson, later George IV, when Prince of Wales. However, by the late 18th century, the crown was not usually worn, but was carried before the Prince of Wales on a cushion, 'to shew that he is not yet come to it'. The crown has remained unused since the creation of the new Prince of Wales's crown in 1901-2 (see page 26).



RIGHT
Queen Victoria's Small Diamond Crown, 1870. This exquisite little crown is set entirely with brilliant and rose-cut diamonds.

BELOW
Queen Victoria wearing her small diamond crown on top of her widow's veil.

Queen Victoria's Small Diamond Crown, 1870

On the death of her beloved husband, Prince Albert, in 1861, the grief-stricken Queen Victoria retreated into full mourning and, for a time, withdrew completely from public life. In 1870, soon after she resumed some of her public duties, she commissioned this tiny diamond crown from R & S Garrard & Company to wear on top of her widow's veil. The silver frame is set with 1,187 diamonds, which – unlike coloured stones – were permissible in mourning. The diamonds were broken out of a necklace to create this small head ornament, which measures only 9cm across and 10cm high.

Queen Victoria first wore her small diamond crown at the State Opening of Parliament on 9 February 1871, an event she recorded in her diary: 'Wore a dress trimmed with ermine & my new small diamond crown over a veil, on my head'. The small crown, which Victoria wore frequently for the rest of her reign, came to symbolise the Queen and on her death in 1901 it was placed on her coffin at Osborne House before it was conveyed to London for the state funeral. Queen Victoria left the small diamond crown to the Crown; it was occasionally worn by Queen Alexandra and Queen Mary before being placed in the Jewel House in 1937.

The Imperial Crown of India, 1911. This crown has only been used once, for George V's appearance, as Emperor of India, at the Delhi Durbar of 1911.

The Imperial Crown of India, 1911

George V wanted his coronation in Westminster Abbey to be followed by a separate ceremony in Delhi, at which he would be crowned Emperor of India. This scheme for an imperial coronation was rejected as inappropriate for a nation composed largely of non-Christians. Instead, it was decided that King George and Queen Mary should appear wearing their crowns at a Durbar, or court, in Delhi, at which the King would announce two dramatic changes to the government of British India: the transfer of the capital from Calcutta to Delhi and the annulment of the partition of Bengal.

George V and Queen Mary at the Delhi Durbar. The traditional English robes of state, designed for draughty medieval buildings, were excruciatingly uncomfortable in the heat of a Delhi afternoon.

As the English coronation regalia could not legally be taken out of Britain, a new crown was clearly required for the Durbar. The work was carried out for Garrard by another firm, Carrington & Company, who had also been responsible for the manufacture of Queen Alexandra's Crown in 1902 (see page 60). Like Queen Alexandra and Queen Mary's crowns, the new crown was made with four arches (or eight half-arches). Its gold and silver frame was set with 6,002 diamonds and coloured gems of exceptionally fine quality. Jewels of Indian origin were deliberately chosen to adorn it – the estimate specifically stipulated: 'Indian Emeralds and four Indian Sapphires at intervals, carrying four Crosses patees of fine Diamonds with Indian Emerald centres'.

The Delhi Durbar took place on 12 December 1911; in the lengthy ceremony George V, wearing full state robes in the blazing heat received the homage of the Indian princes. The King wrote in his diary that evening: 'Rather tired after wearing the Crown for 3½ hours...it hurt my head as it is pretty heavy'. At the end of the trip the crown was brought back to England and placed in the Jewel House at the Tower of London. Two years later, the £60,000 cost of its manufacture was met by the India Office from Indian revenues.

Queen Victoria receiving the Sacrament at her Coronation, 28 June 1838 by Charles Robert Leslie. In the final part of the coronation ceremony, the sovereign removes the crown and sceptre and kneels at the altar to receive communion.

Royal Chapel Plate

All royal palaces have a chapel where the residents, members of both the royal family and the royal household, gathered to worship. Historically, the sovereign attended the Chapel Royal on Sundays, religious festivals and as part of special ceremonial events. For example, on Easter Day 1684 Charles II celebrated communion publicly in the Chapel Royal at Whitehall; the event was watched by the diarist John Evelyn: 'The King kneeling before the Altar, making his offering, the Bishops first received [communion], & then his Majestie, after which, he retir'd to a Canopied seate on the right hand'.

The Jewel House department was responsible for supplying and maintaining the precious-metal vessels used in royal religious rituals. Among the objects looked after by the Jewel House in Henry VIII's reign were altar candlesticks and crosses, chalices and patens for the communion, pots and sprinklers for holy water and jewelled and gilt images of the saints. When the contents of the Jewel House were sold in 1649, 'a large Bible and Comon Prayer Booke cov'ed with silver and gilt plate' from the Tower was specifically held back by Oliver Cromwell for his own use. Much of the royal plate provided over the centuries is still in use in the royal palaces. In the Tower of London are many pieces which have long been used in Westminster Abbey during the coronation ceremony.

With the exception of two chalices and three patens, all the plate in the Jewel House is silver-gilt, that is, made of solid silver covered with a thin coating of gold. Some of the objects were used at a particular royal palace and bear its name engraved on the back, while other pieces were used by a particular person. Notable among the latter are the collection of chalices, patens, flagons and altar dishes supplied for James II as Duke of York, and which bear his cypher, ducal coronet, or arms.

The gold chalice made for the coronation of Charles II (left) and the paten that accompanies it (far right) are shown here with the three other pieces of solid-gold communion plate in the Jewel House, all made before 1688.

Chalices and Patens

In the Jewel House there are some 15 chalices and patens, which hold the wine and bread respectively during the ceremony of communion. On particular days in the religious calendar the monarch and members of the royal family would come to the altar in the Chapel Royal to take public communion.

As Queen Mary II observed in the late 17th century, 'there was an old custom left since the time of Popery, that the kings should receive almost alone; this had been always observed'. By receiving the sacrament separately from the rest of the congregation and directly after the clerics, English sovereigns emphasised their historic claim to have been chosen by God. The taking of communion has also always been a crucial part of the coronation ceremony: after being invested with the regalia and having received the homage of the congregation, the sovereign kneels at the altar to be given the bread and wine by the Archbishop of Canterbury.

The most important pieces of communion plate in the Jewel House are the gold chalice and paten of *c*1661 which were provided by Thomas Vyner (uncle of Robert Vyner) for the coronation of Charles II. They have been used at many subsequent coronations, including those of William and Mary (1689) – for whom new arms were engraved – Queen Anne (1702) and George VI (1937).

With the exception of the paten made by Francis Garthorne for Queen Anne in 1714, all the communion plate in the Jewel House dates to the second half of the 17th century. Two of the chalices bear a royal ducal coronet and were probably made for James, Duke of York, shortly after the Restoration.

ABOVE
The 'Last Supper' altar dish, 1664. This enormous piece of altar plate measures almost a metre in diameter.

BELOW
Sketch of the altar plate in Westminster Abbey at Queen Victoria's coronation in 1838, by Sir George Hayter.

Altar Dishes

The altar dishes and flagons in the Jewel House were nearly all made in the late 17th century. They were mostly originally supplied by the Jewel House to ornament the altars in the chapels of the royal palaces, though many of them also adorn the high altar at Westminster Abbey during the coronation ceremony. Many of the pieces in this collection were made for Charles II's brother, James, Duke of York, in the 1660s. James was first in line to the throne throughout his brother's reign and, despite his controversial public conversion to Catholicism in 1672, maintained the Protestant Chapel Royal at St James's Palace until Charles II's death.

Among the objects which belonged to the Duke of York is the great 'Last Supper' altar dish made by Henry Greenway in 1664, which measures almost a metre across. St John the Baptist is shown leaning on Christ's shoulder, while the hooded figure of Judas is depicted from behind, gripping a bag of money. Hovering above the apostles' heads are the royal arms surmounted by the coronet of a royal duke, which indicates that the dish was the possession of the Duke of York rather than the King. A very similar dish, also showing the Last Supper, was made for Charles II in 1660 and survives today at St James's Palace.

ABOVE
Pair of altar candlesticks, *c*1661.

ABOVE RIGHT
One of the pair of 'feathered' flagons made in 1664 for James, Duke of York by Robert Smythier.

BELOW
The lying-in-state of Edward VII, 1910. The great pair of altar candlesticks were brought from the Tower to stand about the body of the deceased King.

As one sovereign died and another succeeded, the royal chapel plate was adapted accordingly. On the altar dish made by Henry Greenway in 1660, the large initials of Charles II, 'CR', which it originally bore, were later adapted to the letters 'AR' for his niece, Queen Anne. Similarly, on the flagon of 1661, traces of the original letters 'WR' can be seen beneath the current 'AR' cypher.

The collection also includes six distinctive **'feathered' flagons.** Four of these bear the combined emblem of a rose and a royal crown and were made for Charles II in 1660, while the remaining two, which feature the un-arched crown of a royal duke, were made for the Duke of York in 1664.

The enormous **altar candlesticks,** which stand just under a metre tall, were probably made for Charles II by the goldsmith John Neave in 1661. They were in the Chapel Royal at St James's Palace during the 18th century and in 1910 were used at the lying-in-state of Edward VII.

ABOVE
The Maundy Dish, 1660, was made for Charles II but was later altered to bear the arms of William III and Mary II.

BELOW
The Maundy service in progress at the Banqueting House Chapel Royal in 1773, by S H Grimm.

The Maundy Dish, 1660

One of the most long-lived of royal religious ceremonies is that performed annually on Maundy Thursday, which commemorates the moment towards the end of the Last Supper when Christ washed the feet of his disciples as an example to his followers. Until the late 17th century the English monarch personally washed the feet of paupers on Maundy Thursday, as well as giving them gifts of money, clothing and food. Since the 14th century, the number of recipients (and sometimes the value) of the Maundy gifts has corresponded to the number of years of the sovereign's age. The Venetian ambassador described Mary I performing this ceremony in 1556: she went, he wrote 'from one end [of the Hall] to the other...on her knees', washing the feet of the poor, after which 'she gave to each a leathern purse, containing forty-one pennies, according to the number of her own years'. The foot-washing ceremony was last performed by an English sovereign in 1685, when James II 'was[h]'d, wip[e]d and kiss[e]d the feet of 52 poor men with wonderful humility'. The distribution by the monarch of special 'Maundy money' – the only silver coinage still minted in Britain – continues to this day. The ceremony is performed at a different location every year, at which the Maundy money is given to those who have done outstanding work for Christian charities.

The Maundy Dish was made for Charles II in 1660, though in 1689 his arms were replaced by those of William and Mary. It has been used to carry the purses of money in the Maundy ceremony continuously since 1694, and the word 'Maunday' is scratched on the reverse. In recent years two altar dishes of *c*1661, with crowned roses in the centre, have also been used for the Maundy ceremony. That which features freshwater fish is used at inland cities and that with saltwater fish at coastal cities.

ABOVE
The Lily Font, 1840. The stem of this delicate font is in the form of long water leaves, while the bowl at the top is edged by eight open water lilies.

RIGHT
The Charles II Font and Basin, 1660. The font made for Charles II was provided with a shallow basin to stand in and may sometimes have been raised up further on an ebony 'foot'.

The Christening Fonts

As well as altar and communion plate, five pieces of plate used in the christening of royal children are kept in the Tower. The oldest pieces of this baptismal plate are the **Charles II Font and Basin** made in 1660, of which the font is surmounted by the figure of St Philip baptising the Eunuch. The font and basin both bear the maker's mark 'RF', perhaps indicating that they were the work of the goldsmith Richard Farmer, who died in 1669. The first recorded use of the font and basin for a royal christening was for the baptism of James II's son, James Francis Edward, later known as the 'Old Pretender', on 27 September 1688. The font and basin continued to be used for the baptism of royal children throughout the 18th century and were last used together for that of Prince Albert Edward, the future King Edward VII, in 1842. They were among the pieces evacuated from the Tower during the great fire of 1841, as the police report describes: 'Crown Jewels thought to be in jeopardy; got inside cage to hand out articles. Great difficulty in rescuing Font, grating had to be forced'.

ABOVE
The Christening of the Prince of Wales, 25 January 1842 (detail) by Sir George Hayter. On this occasion the Charles II Font and Basin acted as a stand for the Lily Font.

BELOW
Christening Basin and Ewer, *c*1735. The royal coats of arms were added to the basin and ewer after 1780 and may cover up the original arms of George III's father, Frederick, Prince of Wales.

The elegant, simple rococo **Christening Basin and Ewer**, made in about 1735, were used for the christening of the future King George III in 1738 and bear his royal arms. The handle of the ewer is surmounted by the figure of Hercules slaying the Hydra (a water-snake) – one of the twelve tasks he performed for the King of Tiryns. It is used here to represent Christian virtue triumphing over vice.

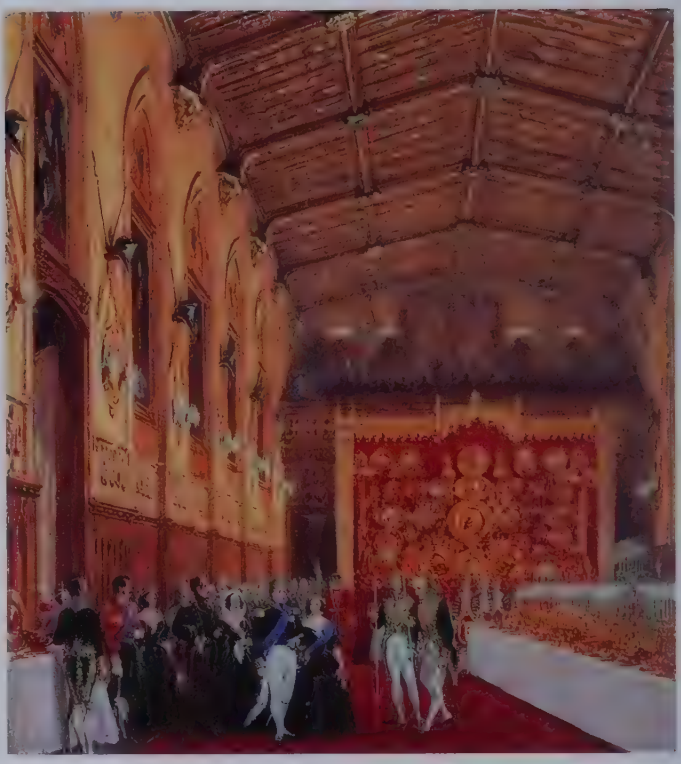
The **Lily Font** was made by Barnard & Company for the baptism of Queen Victoria's first child, Princess Victoria, in 1840. The three coats of arms between the cherubs on the base of the font are those of Queen Victoria, Prince Albert and Princess Victoria. The Lily Font is still used, with the ewer of 1735, for royal christenings.

ABOVE
Tower of London chapel plate. The oldest pieces of religious plate in the Jewel House today are those that were made for the use of the residents of the Tower in the Chapel of St Peter ad Vincula.

BELOW
Flagon and altar dish showing the 'Supper at Emmaus', 1691. These pieces of church plate were both made for the Chapel of St Peter ad Vincula in the Tower of London.

Tower of London Chapel Plate

In addition to the royal ceremonial plate, there are in the Tower today several pieces of church plate which were used specifically by residents of the Tower in the Chapel of St Peter ad Vincula. Their function is spelt out on the objects themselves – one of the chalices bears the inscription: 'This cup was made at the charges of ye inhabitants of the libertie of the tower and is for use at the commuion table'. Among these objects are two chalices and two patens which, unlike the main body of royal plate, avoided destruction in 1649. Three of these pieces were made in the reign of Charles I, while one of the chalices dates to the second year of Elizabeth I's reign. They all now bear the cypher 'CR', probably denoting their use by George III's wife, Queen Charlotte. The flagon and large altar dish of 1691, the latter showing the 'Supper at Emmaus', were also made for the Chapel of St Peter, by St John Hoyte and Francis Garthorne, respectively. They have remained in the Tower ever since, though they are used in Westminster Abbey for coronations.



RIGHT
The entrance of Queen Victoria and King Louis-Philippe into St George's Hall, Windsor Castle, 11 October 1844 by Joseph Nash. As well as the dishes on the table, the Jewel House provided huge pieces of silverware for the great buffet displays that were usually a feature of state banquets.

BELOW
James I dining in public in 1623. Until the 18th century, visitors to the royal palaces could watch the king and queen dining publicly in one of the state rooms on specified days of the week.

Royal Dining Plate

A magnificent public meal formed part of many of the grandest royal ceremonial events, among them the annual feast of the Knights of the Garter and the coronation of the sovereign. Until the mid-18th century, though, members of the royal family could also be seen dining in public on regular days of the week. Charles II's household regulations required his attendants 'to let in...Persons of good fashion and good Appearance that have a desire to see us at Dinner'. As the diarist John Evelyn noted in 1667, 'now did his Majestie againe dine in the Presence [Chamber] in antient State, with Musique & all the Court ceremonies which had ben interrupted since the late warr'. Much of the silver and gold tableware required for these royal meals was provided by the Jewel House and the most important pieces have long been on show to the public at the Tower of London.

The Queen Elizabeth Salt, 1572, was probably made by Affabel Partridge, Goldsmith to the Queen from *c*1558 to 1576.

The Queen Elizabeth Salt, 1572

In the Middle Ages an ornate salt cellar was normally the most magnificent and important item on the royal table. Made to elaborate designs – Edward II owned one in the shape of a ship on four wheels with a castle at each end in gold – salt cellars were important to the ceremony of royal dining. Charles II's household orders specifically forbade anyone 'to sitt after the Salt is upon the Table'. The cellar known as 'the Queen Elizabeth Salt' was made in 1572, probably by the royal goldsmith Affabel Partridge, but seems only to have become part of the royal collection in 1660. The panels around the side of the base show the three Virtues: Faith, Hope and Fortitude. The salt was held in the shallow well beneath the domed cover. Between the base and the cover sits a frame with scrolled supports, which was provided in 1610 to allow easy access to the salt when the object was in use.

The Exeter Salt, *c*1630. Seven separate dishes or wells for salt are concealed within this extraordinary piece of tableware.

The Exeter Salt, *c*1630

This extraordinary salt in the form of a castle is one of the few items of plate in the Jewel House made outside England. The only known surviving piece by the Hamburg goldsmith Johann Hass (d. 1650), the salt probably came to England in the hands of Richard Bradshaw, who had been English Resident in Hamburg. At the Restoration both individuals and institutions were keen to impress the new sovereign with their pledges of loyalty after the ravages of the Civil War. It seems that this salt was given to Charles II as a gift of allegiance by the city of Exeter in 1660. It was probably at this time that the gems (among them emeralds, rubies and sapphires) were added to the salt, which was originally without stones. The gift may have been given by Exeter in direct competition with the neighbouring city of Plymouth, which presented the fountain discussed below (see page 50).

Seven separate salt-wells are concealed within the Exeter Salt: the central cylindrical tower contains three layers of wells, while each of the four turrets contains a well beneath the domed roof. In the side and back of the main body of the castle are three deep drawers, which may have been used to hold spices. Also called the 'Salt of State', the Exeter Salt was the grandest object of its kind in the royal collection and was used on the most important occasions such as the coronation banquet. It was already on display at the Tower at the very beginning of the 18th century and has often been mistakenly thought to represent the White Tower.

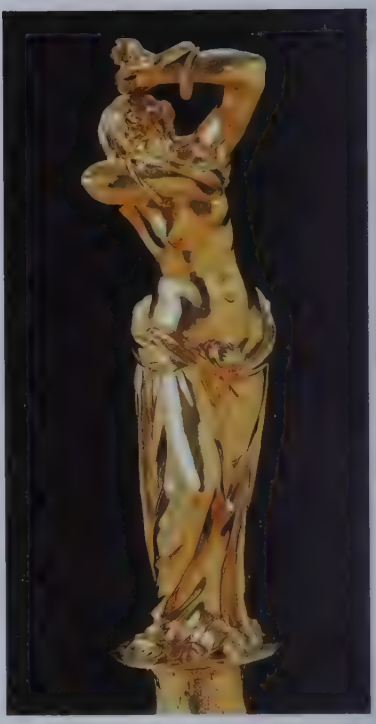
The St George's Salts are made to three different designs: those with essentially cylindrical bodies (perhaps intended for knights of the Garter) those that have a ring round the centre (perhaps for the king's use) and those without covers (perhaps for the officers of the Garter).

The St George's Salts, 1660-1 and Salt Spoons, 1820

The annual three-day 'feast' of the Order of the Garter included a great banquet on St George's Day attended by the sovereign, the knights and the officers of the order. The 11 **St George's Salts** in the Tower of London were probably made for the feast held shortly before Charles II's coronation in April 1661.

Of the 11 salts, seven have a mounted figure on the cover and may have been used by the king and knights, while the other four, which have no covers, were perhaps used by the officers of the order. In the 19th century the four salts without covers were displayed upside-down as the brackets around the salt-wells were mistaken for feet. This was rectified in 1909 when the Keeper of Metalwork at the Victoria and Albert Museum pointed out the error.

The 12 **salt spoons** were made to accompany the Queen Elizabeth Salt and the 11 St George's Salts. They were provided in 1820 for the banquet that followed the coronation of George IV – which was to be the last time a sovereign staged the great ceremonial meal in Westminster Hall on coronation day. The spoons, which were supplied by Philip Rundell, are all engraved on the back with the royal crest, Garter motto and crown.



ABOVE LEFT
The Plymouth Fountain stands over 77cm tall and is decorated with mythological creatures of the sea.

ABOVE RIGHT
Figure of one of the Furies from the top of the Plymouth Fountain. These fearful goddesses carried out curses; taking away all peace of mind, they led their victims into misery and misfortune.

The Plymouth Fountain, mid-17th century

Like the Exeter Salt, the Plymouth Fountain was a gift to Charles II on his return from exile in 1660 and may also have been made in Hamburg – perhaps by the goldsmith Peter Oehr I. In July 1660 Sir William Morris, Governor of Plymouth, presented the fountain, of 'very curious workemanshipe', to Charles II on behalf of that city, to congratulate him on his restoration to the throne. The appearance of the fountain at this time was described in detail by the contemporary diarist Thomas Rugg: 'a fountaine carved with rare arte, curious figuers, out of the tope prefumed fier did apeare, and small pipes att the sides that sweet watters gushed forth, very pleasant to the beholders of it; the Kinge was very well pleased att the sight of it'. The perfumed fire was perhaps in a burning pan held by the figure of Hercules, which originally surmounted the fountain. In the late 18th century, this was replaced by a female statue which has sometimes been identified as Cleopatra. However, entwined by a serpent, not an asp, she is more likely to be one of the angry goddesses known as the Eumenides or Furies.

On the base of the fountain infant mer-men are shown riding on the backs of dolphins, while at the four corners mermaids support the whole structure on their double tails. Around the square column over the basins stand figures of Poseidon and nymphs holding the pipes through which the scented water originally flowed, cascading into the shells below. The mechanism which must once have pumped the liquid is no longer in place.

ABOVE
Cadinet, 1688, and Cruet, 1682. This cadinet was made for William and Mary before they had been recognised as sovereigns of Scotland. For this reason, the Tudor dragon has taken the place of the unicorn of Scotland on the coat of arms.

BELOW
Mid-17th-century tankard. The decoration depicts the seasons, this amorous couple representing spring.

The Cadinets, late 17th century

The cadinet was a French piece of tableware first introduced into England at the Restoration. The name derives from the French word 'cadenas' meaning padlock, and the earliest examples seem to have been locked to prevent the salt from being poisoned. The small box was for seasoning, the large for cutlery and the flat plate for a napkin. The two cadinets in the Jewel House now both bear the arms of William and Mary, but the older once bore those of Charles II, for whom it was made by William Eyott in 1683. The second cadinet was the work of Anthony Nelme and dates to 1688. Sold in 1801, the cadinets were only re-acquired by the Crown in 1975. They are two of the only three surviving English pieces of their kind.

Tankards, mid-17th century

Apart from the Plymouth Fountain and the Exeter Salt, the two covered tankards are the only non-English pieces of plate in the Jewel House. Made in Hamburg by the distinguished goldsmith Hans Lembrecht III, they were supplied for the coronation of Charles II – presumably to be used at the banquet. Featuring amorous classical scenes, one depicts Venus and Cupid and the other a bacchanalian revel of the seasons.

The Wine Cistern, 1829, is on a massive scale: it stands 76.2cm tall and measures over a metre across.

The Wine Cistern, 1829

Also called the 'Grand Punch Bowl', the extraordinary Wine Cistern, which weighs over 248 kilograms, is the heaviest surviving piece of English plate. Commissioned from Rundell, Bridge and Rundell by George IV in 1829, this 'large Wine Cooler' was not completed until after the King's death in June 1830. It was probably designed by Thomas Stothard who 'made many magnificent designs for chased plate for the sovereign and chief nobility', and cost a little under £10,000.

The Wine Cistern was first used by William IV, George IV's brother, on the occasion of his birthday in August 1830. As one onlooker observed of the great celebratory dinner held in St George's Hall, Windsor: 'All this plate was ordered by the late King and never used; his delight was ordering what the public had to pay for'.

Though constructed as a wine cooler, the cistern was later used for warm, mulled wine. The large ivory and silver-gilt ladle was made by Barnard & Company in 1841, and was first used in 1842 at the reception following the christening of the infant Prince of Wales. An onlooker described the cistern at this time as 'more like a bath than anything else...filled with mulled claret'.

ABOVE
The Ladle, 1841. After being used at the Prince of Wales's christening in 1842, the ladle was given a new ivory handle, with an inscription commemorating the event.

LEFT
Detail of the royal unicorn from the Wine Cistern.

The outside of the cistern takes the form of an enormous clam shell; the base is decorated as a sea-bed, complete with coral and barnacles, while on the upper part bacchanalian figures recline on rocks. The cistern was used on the occasion of the christening of Queen Victoria's son, Leopold, in 1853, at which event her cousin, the now blind King of Hanover, stood sponsor. As the Queen recorded in her diary, the remarkable cistern had left a lasting impression on him: 'Poor George remembered seeing the Cooler made when he was a boy, & said; "where is it, I should like to feel it again,"...I took him up to it & placed his hand on it'.

Water-colour drawing of the state crown of George I by Joseph Grisoni, 1718. This crown was to serve as the state crown of England for over a century, before the frame was abandoned in 1838.

Crowns and Diamonds

The exhibition *Crowns and Diamonds: the Making of the Crown Jewels*, which can be seen in the Martin Tower, charts the history of English crowns and some of the greatest diamonds in the collection.

When the English regalia was re-made in 1660-1 two crowns were deliberately ordered: a coronation crown, which was set with hired stones (St Edward's Crown), and a state crown which was permanently set with gems. This was necessary because there were two distinct types of occasion on which a monarch would wear a crown: for the one-off act of coronation itself and for more frequent events of state such as the opening of Parliament. Between the early 18th and the early 20th century, however, St Edward's Crown had only a symbolic role in the coronation ceremony and the distinction between the state and the coronation crown became somewhat blurred.

George IV by Sir Thomas Lawrence, 1821. On the table beside the King is his magnificent coronation crown, which was set with 12,314 diamonds.

In the 18th century the sovereign was usually crowned with a crown made up especially for the occasion and set with hired stones – generally diamonds. Confusingly, this might sometimes simply be the state crown with the coloured stones removed. George IV was the last sovereign to be crowned with hired diamonds and between 1830 and 1902 the state crown was used, largely unchanged, for the act of coronation.

Although the practice of hiring stones for a crown might seem an unlikely one, it allowed the monarch to wear a much more magnificent crown than if the stones were bought outright. This was particularly true before diamonds were discovered in South Africa in the mid-19th century, until when the gems were even more scarce and costly than today. As the Crown Jewellers pointed out to George IV in 1820, if the stones were hired, his coronation crown could be made 'to any expense'.

Both the temporary making-up of crowns for the coronation and the occasional replacement of the frame of the state crown, meant that crowns might occasionally be left simply as frames, bereft of jewels. Until the 20th century, the crowns of queens consort were also only set with diamonds for the actual day of coronation and were thereafter emptied of stones. Some of these jewel-less crown frames were set with pastes and kept on display in the Tower of London, while others might be sold to the Crown Jewellers or given to a museum. Five such crowns are to be seen in the *Crowns and Diamonds* exhibition, along with objects relating to the most famous diamonds in the collection.

The State Crown of George I, 1715. This crown once contained many of the stones now in the Imperial State Crown, including the Black Prince's Ruby in the centre of the front cross.

The State Crown of George I, 1715

By the time the new Hanoverian King, George I, succeeded to the throne in 1714, the state crown made for Charles II had become weak and a replacement was soon commissioned. Much of the ornamentation of the old crown was incorporated into the new one, including 'parte of the old Jewells & perles' and the 'aquamarine' monde and cross added in 1685. In 1727, the State Crown of George I was temporarily emptied of its coloured stones and set instead with hired diamonds to the value of £109,200. In this form, surmounted by a new diamond monde and cross, and with the arches pulled upwards, it was used for the coronation of George II. Worn by the sovereign on state occasions throughout the 18th century, by 1820 the crown was considered a 'very poor affair'. Work was, therefore, carried out to improve its appearance: the inferior gems were exchanged for better quality stones and the monde, now recognised as glass, was replaced. The overhauled crown was used, unaltered, for the coronation of William IV in 1831. Despite having been 'very much improved in value and appearance', in 1838 the crown was dismantled and the 'whole of the Diamonds & precious stones' were set into a 'new Imperial crown' for Queen Victoria. The abandoned frame seems to have been sold to the Crown Jewellers, along with the empty frames of George IV and Queen Adelaide's coronation crowns. All three came back into royal ownership by gift in 1995.

RIGHT
The Coronation Crown of George IV, 1821. This crown was originally set with 204 pearls and 12,314 diamonds.

BELOW
George IV's coronation crown by Philip Liebart. Details of the 'superb collection of Brilliants' with which the crown was set are included in this water-colour drawing by the crown's designer.

The Coronation Crown of George IV, 1821

When the Prince Regent became King George IV in 1820 he immediately started planning his 'intended gorgeous and extravagant coronation', and in particular the design of a new coronation crown. The King wanted to replace the fleurs-de-lis traditionally featuring on English crowns, with the patriotic symbols of the thistle, rose and shamrock, but these emblems were dropped from his plans when the College of Heralds objected. The gold and silver crown frame, designed by Philip Liebart of Rundell, Bridge and Rundell, was constructed of innovative open settings that made the frame almost invisible behind the diamonds. The crown was encrusted in an extraordinary 12,314 diamonds most of which were hired from Rundell's at the cost of 10% of their value for each year of the loan. The arches took the form of oak leaves and acorns, features that have been retained on every subsequent state crown. After two years of trying to persuade the government to buy the diamonds so the crown could become 'a permanent crown in lieu of the old one', the King finally agreed to their return. George IV was the last sovereign to hire stones for the coronation and the only king ever to wear his coronation crown – which has remained empty of stones since 1823. The frame is now displayed with 12,314 diamonds, the precise number with which it was originally set, kindly lent by De Beers.

ABOVE LEFT
Queen Adelaide's Crown, 1831.

ABOVE RIGHT
Queen Victoria's Crown, 1838. This crown was used on all occasions of state until it was replaced by the present Imperial State Crown in 1937.

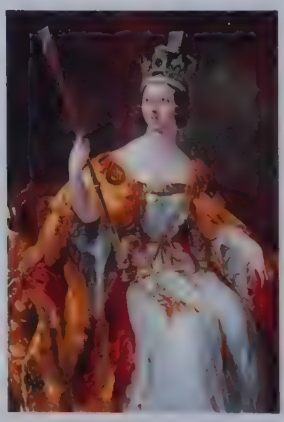
BELOW
Queen Victoria in her coronation robes by Sir George Hayter, 1840. The Queen is shown wearing the new crown made for the occasion.

Queen Adelaide's Crown, 1831

In the course of the preparations for the coronation of William IV and Queen Adelaide in 1831, it became clear that a new queen's crown was required as Mary of Modena's State Crown and Diadem were 'unfit for Her Majesty's use'. Objecting to the usual practice of borrowing diamonds, remarking that she 'did not like to wear a hired crown', Queen Adelaide arranged for jewels to be broken from existing pieces of her jewellery. The Crown Jewellers were employed only in 'Mounting and setting Her Majesty's jewels for a Crown'. The gold frame with silver mounts into which the stones were set was emptied of stones soon after the coronation and has never been worn by a member of the royal family since.

Queen Victoria's Crown, 1838

For the coronation of the 19-year-old Queen Victoria in 1838, it was decided to replace George I's State Crown. The stones from the old crown were set into a new frame supplied by Rundell, Bridge and Rundell, supplemented by 'Brilliants Pearls & a fine sapphire'. Unlike any before or since, Queen Victoria's Crown was intended from the outset to be used both for the act of coronation and on all other state occasions. In 1909 the huge Cullinan II diamond was added to the front of the crown. To accommodate it the Stuart Sapphire was moved to the back, displacing the fine octagonal sapphire now on display with the crown. In 1937 the crown was abandoned and the stones were moved into a new, lighter frame of the same design. This, the Imperial State Crown, is still used by Queen Elizabeth II on occasions of state.



ABOVE
The Crown of Queen Alexandra, 1902. The Koh-i-Noor diamond was once set in the front cross of this crown.

BELOW
Queen Alexandra in her coronation robes, wearing her crown, 1902.

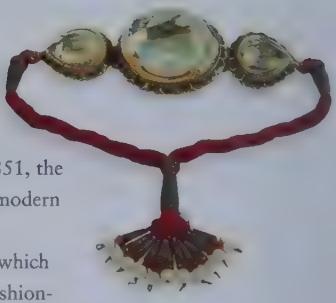
The Koh-i-Noor Diamond and the Crown of Queen Alexandra, 1902

The origins of the extraordinary and historic **Koh-i-Noor diamond** are obscure and shrouded in legend. It may well have been the diamond which the first Mogul ruler of India, Babur, described in the early 16th century as worth 'half of the daily expense of the whole world', and probably later belonged to Babur's descendent, Shah Jahan – builder of the Taj Mahal. The diamond is said to have obtained its name in 1738 in the aftermath of the Battle of Karnal in which Nadir Shah of Persia defeated the Mogul emperor. Nadir Shah suggested that he and the vanquished Mohammed Shah exchange turbans as a sign of goodwill, knowing that his enemy kept a diamond of legendary size in the folds of his headgear. When Nadir Shah later unravelled the turban the stone fell out causing him to exclaim 'Koh-i-Noor', meaning 'mountain of light'. Passing from ruler to ruler by conquest and misadventure, the stone came into the possession of Ranjit Singh, Maharajah of the Punjab, in the early 19th century. In 1849, following the British annexation of the Punjab, the Treaty of Lahore was signed which included the stipulation that 'The gem called the Koh-i-noor...shall be surrendered by the Maharajah of Lahore to the Queen of England'.

RIGHT
Queen Victoria by Franz Xaver Winterhalter, 1856. The Queen is shown wearing the recently recut Koh-i-Noor diamond as a brooch.

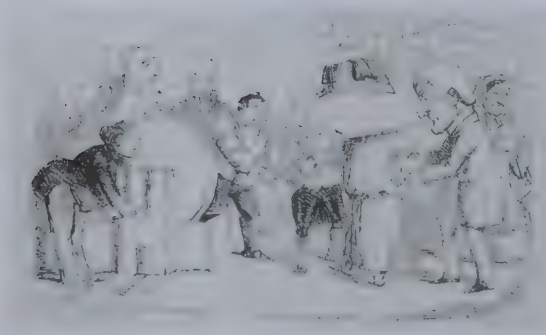
CENTRE
Enamelled gold armlet in which the Koh-i-Noor diamond was set from *c*1818 to 1850. When the great stone was removed for recutting, a paste replica was set in its place.

BELOW
Satirical cartoon from *Punch* on the subject of the recutting of the Koh-i-Noor diamond.



Weighing just over 186 carats and simply faceted, the stone arrived in England set in an Indian armlet with a smaller diamond on either side. After it starred at the Great Exhibition of 1851, the decision was taken to have the stone recut using modern techniques. Both Prince Albert and the Duke of Wellington took a keen interest in the operation, which took 38 days and transformed the stone into a cushion-shaped brilliant weighing 105.6 carats. The stone was a personal possession of Queen Victoria and was worn both as a brooch and in a circlet. On Victoria's death in 1901 the diamond became part of the Crown Jewels.

In 1902 the Koh-i-Noor was set into the **Crown of Queen Alexandra** along with 3,688 other diamonds. The consort of Queen Victoria's oldest son, Edward VII, Queen Alexandra was born a princess of Denmark and her elegant continental-style crown, with its eight half-arches, was to prove highly influential – both Queen Mary's Crown and the Imperial Crown of India of 1911 are strongly reminiscent of it. Queen Alexandra only wore her crown, which was made by the firm Carrington & Company, for the coronation of 1902 and it is now set with paste stones. Legend maintains that the Koh-i-Noor diamond will bring bad luck to any male wearer and since its arrival in Britain it has been worn only by women. It has been set in the crown of every queen consort since Queen Alexandra and it is today set in the front of the Crown of Queen Elizabeth The Queen Mother (see page 24).



ABOVE
Cullinan I. Weighing 530.2 carats this is still the largest top-quality cut diamond in the world.

BELOW
Queen Mary wearing Cullinan I and II as a pendant brooch, Cullinan III suspended from her necklace and Cullinan IV and the Koh-i-Noor in her circlet.

The Cullinan Diamond

Discovered in the Premier Mine in South Africa in 1905 and weighing 3,025 ¾ carats, the Cullinan was by far the biggest diamond ever found. When the stone was brought to England soon after its discovery, a decoy was carried on a heavily guarded ship while the real diamond travelled by parcel post. The government of the Transvaal purchased the Cullinan diamond from the Premier Mine Company in 1907 and presented it to Edward VII as a birthday present and gesture of goodwill in the aftermath of the Boer War. The following year the stone was cut in Amsterdam; the first blow caused the steel blade to break on impact, but with the second it was successfully cleaved. The two principal stones, Cullinan I and Cullinan II, still the largest top-quality cut diamonds in the world, were presented to the King on 21 November 1908. The great diamond also yielded another seven major stones (Cullinan III-IX), 96 splinters and 9 carats of rough ends, most of which were given to the cutting firm, Asscher, in return for their services.

Edward VII bought Cullinan VI from Asscher as a present for Queen Alexandra, while the remaining stones were purchased by the Transvaal government and given to Queen Mary in 1911. Cullinan I (530.2 carats) and Cullinan II (317.4 carats) were set in the Sovereign's Sceptre with Cross (see page 20) and the Imperial State Crown (see page 28), respectively, while the rest of the stones are part of The Queen's personal jewellery collection.

ABOVE
The Tower of London in 1597, mid-18th-century copy of an original survey by William Haiward and John Gascoyne. One of the Tudor jewel houses can be seen against the south front of the White Tower.

RIGHT
Thomas Cromwell, 1st Earl of Essex, after Hans Holbein. Henry VIII's chief minister was Master of the Jewel House from 1532 to 1540 and it was probably thanks to him that the jewel houses in the Tower were rebuilt in the 1530s.

The Crown Jewels and the Tower of London

As a royal palace and a secure fortress, the Tower of London was probably being used for the storage of some of the monarch's most precious possessions from its earliest years. An inventory made in the reign of Edward II (1307-27) lists among precious royal objects kept in the Tower: diamonds and rubies, gold and silver church and banqueting plate, and ten jewelled crowns and coronets. By the late 15th century a separate office of the royal household called the 'Jewel House' had emerged and was responsible for the care and supply of all the jewelled and precious-metal possessions of the sovereign. The head of the department, the Master of the Jewel House, was responsible for 'all that he findes in his office of gold, silver, and precious stones', and commanded a small permanent staff of a clerk, a yeoman and a groom. During the Middle Ages, all manner of valuables were kept in the keep of the castle, the White Tower. By the early 16th century, though, the Jewel House

James I by Paul van Somer, *c*1620. When James I accompanied the King of Denmark on a visit to the Tower in 1606, the treasures of the Jewel House were paraded before the two sovereigns.

department had its own dedicated buildings known, confusingly, as 'jewel houses', within the Tower of London. One of its jewel houses stood against the south face of the White Tower; this building was probably erected in 1508 and was simply a strong room. Within it were chests 'occupyed for plate' and 'cases for the Juells' which, like the doors, were provided with strong locks. In the other jewel house, nearby, were the administrative rooms of the department: among them a closet where the books of the department were kept, a counting chamber which housed the scales and weights used 'for the waying of plates', a waiting room and a privy.

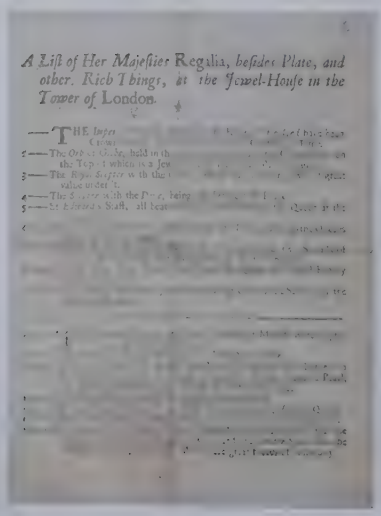
Though the Jewel House department had buildings at other royal palaces, most of its charges were kept at the Tower and were dispatched out when they were needed for banquets and receptions, processions and audiences. For example, for a state dinner held at Whitehall Palace on 6 January 1600 there 'came from Tower of London in seven carres seven great standardes full of plate'.

The Tower of London and its contents were already a popular attraction for important visitors to London in the 16th century. In fact, as was remarked in 1539, a special trip to the Tower was often organised by the king and his council for 'foreign gentlemen whom they wish to caress'. When the King of Denmark visited England in 1606, James I accompanied him on a trip to see the wonders of the Tower, and there 'to their Kingly presence in the Jewell-house were presented the most rare and richest jewels and beawtifull plate, so that he [the King of Denmark]

RIGHT
An 18th-century engraving of Colonel Blood's attempt to steal the Crown Jewels. Blood is the central figure dressed as a clergyman; he is holding the bag into which his accomplice is putting the sceptre.

might wonder thereat, but cannot truly prayse or estimate the value thereof by many thousands of pounds'.

In 1649 the contents of both the jewel houses in the Tower of London were inventoried and then sold for the benefit of the Commonwealth. As well as the state regalia, altar plate and vast quantities of banqueting plate, the collection included 'a christall Dragon garnish't with gold', 'A large Bible and Comon Prayer Booke cov'ed with silver and gilt plate' and several 'Unicornes Hornes' valued at a massive £600.


A Liſt of Her Majeſties Regalia, beſides Plate, and other Rich Things, at the Jewel-House in the Tower of London.

BELOW
By the reign of Queen Anne (1702-14) there were so many visitors to the Jewel House that printed lists of the regalia, like this one, were being produced.

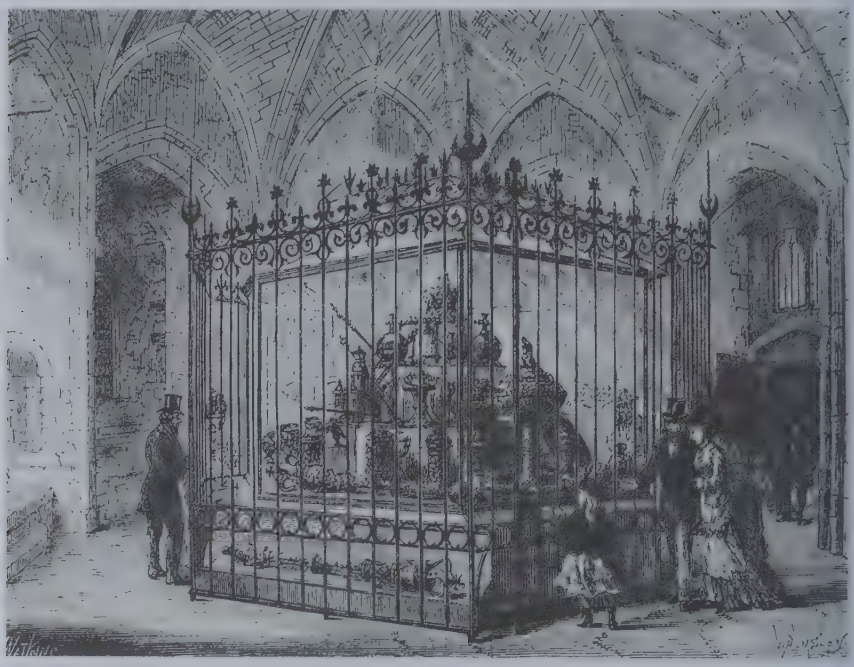
When the regalia was remade in 1660-1, the old jewel house adjoining the White Tower seems to have been used once again for its storage. However, following the Great Fire of London in 1666, plans were set in motion to demolish all the buildings next to the White Tower, where the national supply of gunpowder was stored. In 1669 the Jewel House was instead allocated the Martin Tower, one of the medieval towers on the inner curtain wall, as its new home. While the new building was being made ready, the contents of the Jewel House were still being shown to

Visitors being shown the Crown Jewels in the basement of the Martin Tower, *c*1820. The Exeter Salt is visible in the foreground standing on a rotating platform under a glass bell.

privileged visitors. The visit made by the Grand Duke of Tuscany on 23 April 1669 was described in detail by his secretary: 'They shew, as things of great value, the crown, the sceptre, and the globe studded with gems and the most precious stones, which the kings use at their coronation; and they are all preserved, along with certain other silver vessels in a chest, secured by a strong grate'.

The Crown Jewels were moved into the ground floor of the Martin Tower, while the two floors above were allocated to Sir Gilbert Talbot, the Master of the Jewel House. Talbot did not actually live in the Tower, but instead employed a 'keeper', Talbot Edwards, to oversee the collection. It was during Edwards's term of office that the only ever attempted theft of the Crown Jewels happened, perpetrated by an Irish adventurer, Thomas Blood. Having carefully befriended Edwards and his wife on a visit to the Tower disguised as a clergyman, Blood made his bold attempt on the Crown Jewels on 9 May 1671. On the pretext of bringing his eligible nephew to meet Edwards's daughter, Blood and two accomplices arrived at the Tower early in the morning. While waiting for the ladies to get ready, Blood asked Edwards to show his 'nephew' the Crown Jewels; once they were in the basement, Edwards was bound, gagged and beaten. Blood flattened the state crown with a mallet and hid it under his cloak, one of his accomplices shoved the orb into his breeches, and the third was told to file the sceptre in half. The thieves would probably have escaped successfully were it not for Edwards's son who at the crucial moment returned unexpectedly and raised the alarm. Remarkably, the wily Thomas Blood escaped punishment: the King apparently recognised his talents and seems to have employed him as a spy. Edwards's loyalty during the 'late villanous attempt' on the Crown Jewels was recognised by the King and he was given formal permission to do what had been done for centuries, that is 'to expose the same [regalia] to the view of such [as] are desirous to see them and to reserve to his own use the benefit that may arise thereby'.

Following Blood's attempt security became tighter. The wooden bars behind which the regalia was once kept were replaced by iron bars and visitors were no longer



ABOVE
The Crown Jewels on display in the upper Wakefield Tower at the end of the 19th century.

BELOW LEFT
Engraving by George Cruikshank showing the removal of the Crown Jewels from the Martin Tower during the great fire of 1841.

BELOW RIGHT
The fortified case in which the Crown Jewels were displayed in the Wakefield Tower, immediately before their removal to the Waterloo Barracks in 1967.

allowed to handle the objects. In 1782, the Jewel House department was abolished and the objects in the Tower became the direct responsibility of the Lord Chamberlain's Office. When the number of visitors to the Tower increased drastically in the 1830s, following the reduction in the cost of admission to the armouries, the income of the keeper tripled and it was decided that rather than receiving the admission money directly, he should be paid a fixed salary from it.

In 1840 it was finally decided that the lower Martin Tower – described by one visitor as 'a dismal hole resembling the cell of the condemned' – was no longer suitable for the display of the Crown Jewels. While a new purpose-built jewel house was being constructed immediately to the south of the Martin Tower, a great fire broke out in the nearby Grand Storehouse on the evening of 30 October 1841.

The interior of the Jewel House today, on the ground floor of the Waterloo Barracks.

The keys for the Crown Jewels were not kept at the Tower and the bars had to be forced open to allow them to be evacuated. Their removal was described in *The Times*: 'a most extraordinary scene presented itself, the warders carrying crowns, sceptres and other valuables of royalty, between groups of soldiers, police, firemen and others from the Jewel Tower to the Governor's residence'. The new jewel house, into which the collection was moved in 1843, proved unsatisfactory – it was damp and insufficiently protected against theft and fire. In 1869, therefore, the collection moved again, this time into the great first-floor chamber of the Wakefield Tower, recently vacated by the removal to Chancery Lane of the records of state long held there. The Wakefield Tower served as a jewel house for almost exactly a century, with the keeper's apartment in the neighbouring St Thomas's Tower. The objects were displayed in a glass case surrounded by handsome railings designed by the architect Anthony Salvin. The whole collection was evacuated to an undisclosed location at the outbreak of the Second World War. During the late 19th and early 20th centuries, many objects, among them the maces, the trumpets and much of the communion plate, were added to the display at the Tower and more room was required for their display. In 1967 the collection was moved to the Waterloo Barracks, where the most important items were displayed in great cases in the basement. The current display, on the ground floor of the same building, was opened by Her Majesty The Queen in 1994. Here, the Crown Jewels are visited by some two and a half million people every year.

Kings and Queens of England since Edward the Confessor

Edward the Confessor (1042-66)
m Eadgyth

♔ 3 April 1043

Harold II (1066) m Ealdgyth

♔ 6 January 1066

William I (1066-87)
m Matilda of Flanders

♔ 25 December 1066

William II (1087-1100)

♔ 26 September 1087

Henry I (1100-35)
m (1) Matilda
(2) Adeliza of Louvain

♔ 5/6 August 1100

Stephen (1135-54)
m Matilda of Boulogne

♔ 22 December 1135*

Henry II (1154-89)
m Eleanor of Aquitaine

♔ 19 December 1154

Richard I (1189-99)
m Berengaria of Navarre

♔ 3 September 1189

John (1199-1216)
m (1) Isabel of Gloucester
(2) Isabella of Angoulême

♔ 27 May 1199

Henry III (1216-72)
m Eleanor of Provence

♔ 28 October 1216

Edward I (1272-1307)
m (1) Eleanor of Castile
(2) Margaret of France

♔ 19 August 1274

Edward II (1307-27)
m Isabella of France

♔ 25 February 1308

Edward III (1327-77)
m Philippa of Hainault

♔ 1 February 1328*

Richard II (1377-99)
m (1) Anne of Bohemia
(2) Isabella of France

♔ 16 July 1377

Henry IV (1399-1413)
m (1) Mary de Bohun
(2) Joan of Navarre

♔ 13 October 1399

Henry V (1413-22)
m Catherine of Valois

♔ 9 April 1413

Henry VI (1422-61)
m Margaret of Anjou

♔ 6 November 1429

Edward IV (1461-83)
m Elizabeth Woodville

♔ 28 June 1461

Edward V (1483)

Not crowned:
deposed 25 June 1483

Richard III (1483-5)
m Anne Neville

♔ 6 July 1483

Henry VII (1485-1509)
m Elizabeth of York

♔ 30 October 1485

Henry VIII (1509-47) m (1) Catherine of Aragon (2) Anne Boleyn (3) Jane Seymour (4) Anne of Cleves (5) Catherine Howard (6) Catherine Parr

♔ 24 June 1509

♔ date of coronation m=married * date uncertain

Edward VI (1547-53)

20 February 1547

Mary I (1553-8)
m Philip II of Spain

1 October 1553

Elizabeth I (1558-1603)

15 January 1559

James I (1603-25)
m Anne of Denmark

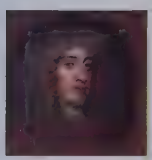
25 July 1603

Charles I (1625-49)
m Henrietta Maria of France

2 February 1626

Charles II (1660-85)
m Catherine of Braganza

23 April 1661



James II (1685-8)
m (1) Anne Hyde
(2) Mary of Modena

23 April 1685

William III and Mary II
(1689-1702)

11 April 1689

Anne (1702-14)
m George of Denmark

23 April 1702

George I (1714-27)
m Sophia Dorothea of Brunswick and Zelle

20 October 1714

George II (1727-60)
m Caroline of Brandenburg-Ansbach

11 October 1727

George III (1760-1820)
m Charlotte of Mecklenburg-Strelitz

22 September 1761

George IV (1820-30)
m Caroline of Brunswick

19 July 1821

William IV (1830-7)
m Adelaide of Saxe-Meiningen

8 September 1831

Victoria (1837-1901)
m Albert of Saxe-Coburg-Gotha

28 June 1838

Edward VII (1901-10)
m Alexandra of Denmark

9 August 1902

George V (1910-36)
m Mary of Teck

22 June 1911

Edward VIII (1936)

Not crowned:
abdicated 11 December 1936

George VI (1936-52)
m Elizabeth Bowes-Lyon

12 May 1937

Elizabeth II (1952-)
m Philip Mountbatten

2 June 1953

Index of the Crown Jewels and Regalia

Altar candlesticks 41
Altar dishes 40, 45
Ampulla 12
Armills of Charles II 16
Armills of Queen Elizabeth II 16
Cadinets 51
Chalices 39
Charles II Font and Basin 43
Christening Ewer and Basin 44
Coronation Crown of George IV 57
Coronation Robes 14
Coronation Spoon 13
Crown of Frederick, Prince of Wales 34
Crown of George, Prince of Wales 26
Crown of Queen Alexandra 59
Crown of Queen Elizabeth The Queen Mother 24
Cullinan diamond 20, 29, 61
Exeter Salt 48
Flagons 41
Imperial Crown of India 36
Imperial State Crown 28
Irish Sword of State 33
Jewelled Sword of Offering 17
Koh-i-Noor diamond 24, 25, 59-60
Lily Font 43
Maces 8
Mantle 15
Maundy Dish 42
Patens 39
Plymouth Fountain 50
Queen Adelaide's Crown 58
Queen Consort's Coronation Ring 19
Queen Consort's Ivory Rod with Dove 21
Queen Consort's Sceptre with Cross 21
Queen Elizabeth Salt 47
Queen Mary's Crown 25
Queen Mary of Modena's State Crown 27
Queen Mary of Modena's Diadem 27
Queen Mary II's Orb 19
Queen Mary II's Sceptre with Dove 21
Queen Victoria's Crown 58
Queen Victoria's Small Diamond Crown 35
Salt Spoons 49
Sovereign's Orb 18
Sovereign's Ring 19
Sovereign's Sceptre with Cross 20
Sovereign's Sceptre with Dove 20
Spurs 16
St Edward's Crown 22
St Edward's Staff 11
St George's Salts 49
State Crown of George I 56
Stole 15
Supertunica 15
Sword of Mercy 10
Sword of Spiritual Justice 10
Sword of State 32
Sword of Temporal Justice 10
Tankards 51
Tower of London Chapel Plate 45
Trumpets 9
Wine Cistern 52

Glossary

Ampulla: a vessel for holding consecrated oil.

Carat: a measurement of weight used for diamonds, equal to one fifth of a gram.

Cypher: the initials or monogram of a person combined as a device, often signifying ownership.

Diadem: a regal circlet worn on the head, usually without arches.

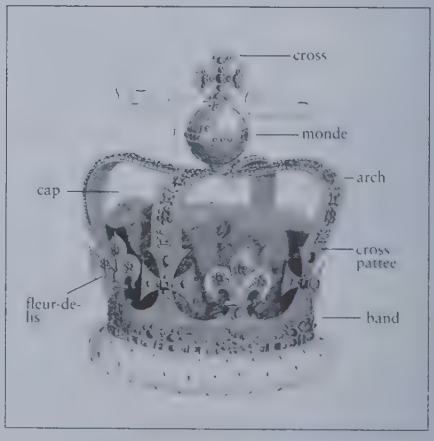
Interregnum: the period from 1649 to 1660 during which England did not have a monarchy.

Paten: the plate used to hold the bread in the communion ceremony.

Queen Consort: the wife of a male sovereign.

Queen Regnant: a female sovereign who is monarch in her own right.

Silver-gilt: solid silver covered with a thin coating of gold.



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Trumpeters from Francis Sandford's *History of the Coronation of James II*, 1687.
A Sergeant at Arms from Francis Sandford's *History of the Coronation of James II*, 1687.

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THE TOWER OF LONDON

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